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С. ПРОКОФЬЕВ

АЛЕКСАНДР НЕВСКИЙ

КАНТАТА

ПАРТИТУРА

M
1530
P85
op. 78
1959
cop. 2

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Государственное
музыкальное
издательство

москва
1959

SERGEI
PROKOFIEV
OP. 78

ALEXANDER NEVSKY

CANTATA
FOR MEZZO-SOPRANO
CHORUS
AND ORCHESTRA

WORDS BY V. LUGOVSKOI
AND S. PROKOFIEV

ENGLISH VERSION
BY A. STEIGER

SCORE

Сергей Прокофьев
соч. 78

Александр Невский

Кантата
для меццо-сопрано
хора и оркестра

слова В. Луговского
и С. Прокофьева

английский текст
А. Стайгера

партитура

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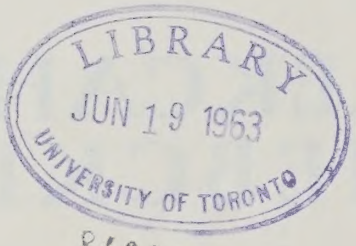


846884

ОТ АВТОРА

В партитуре все инструменты написаны in C, т. е. так, как они звучат. В партиях английский рожок и валторны написаны in F; кларнеты in A; басовый кларнет, теноровый саксофон и труба — in B.

Изучая партитуру, дирижер должен, между прочим, обратить внимание на сурдины у медных инструментов, выходы музыкантов за кулисы и группировку ударных. А именно: в фанфарах часть медных играет с сурдинами, другая — без них; необходимо, чтобы это точно выполнялось музыкантами. Некоторые фанфары исполняются за кулисами, издалека (в партитуре: in distanza). Возвращение музыканта в оркестр обозначено в партитуре словом loco.

Ударные инструменты расписаны на следующие партии:

1. Треугольник и маракас
2. Бубен
3. Большой барабан
4. Малый барабан
5. Тарелки и бруски

Там-там вписан частично в 1-ю партию (в 3, 4 и 5 частях), частично во 2-ю (в 7 части), поэтому инструмент должен быть поставлен между музыкантами, исполняющими 1-ю и 2-ю партии. Колокол вписан частью в 3-ю партию (до 27), частью в 4-ю (после 27), поэтому инструмент должен стоять между музыкантами, исполняющими эти партии.

Литавры, ксилофон и колокольчики имеют отдельных исполнителей. Для арфы — одна партия, которую, однако, желательно удвоить. Колокол должен быть низкий, иначе он не сольется со звуком там-тама. Маракас — кубинский инструмент, употребляемый в джазе; он состоит из двух крупных орехов, наполненных сухими семенами. Бруски (Legno) приближаются по звуку к кастаньетам. Если басовый кларнет не имеет нижнего до (соло в конце 1-й части), надо передать эту ноту контрафаготу.

FROM THE AUTHOR

In this score parts of all instruments are written in C, that is, in their actual soundings. Parts for the English and French horns are written in F, for the clarinets in A, for the bass clarinet, tenor saxophone, trumpets — in B.

When studying the score, the conductor should pay attention to the mutes for brass instruments, to the movement of musicians to back-stage positions and to the disposition of percussion instruments. Part of the brass instruments in the fanfares use mutes, the other part playing without them. Exact fulfilment of this is necessary. Several fanfares should be played from remote back-stage (in the score: "in distanza"). The return of musicians to their original places is indicated in the score by the word "loco".

The percussion is written in the following parts:

1. Triangle and maraca
2. Tambourine
3. Bass drum
4. Side drum
5. Cymbals and blocks

The tom-tom is written partly in the 1st part (3rd, 4th, 5th movements) and partly in the 2nd part (7th movements). Therefore, the instrument must be placed between the musicians playing the 1st and 2nd parts. The bell is written partly in the 3rd part (prior to 27) and partly in the 4th (after 27), for this reason the instrument should be placed between the musicians playing these respective parts.

Kettledrums, xylophone and orchestra bells have separate performers. For the harp, there is only one part, which should be doubled, if possible. The bell must be low in tone, otherwise it will not blend with tom-tom. The maraca (a Cuban instrument used in jazz) consists of two large hollow nuts filled with dried seeds. The blocks (Legno) resemble the castanets in sound. If the bass clarinet has no low C (solo at the end of the 1st movement), this note should be given to the contra bassoon.

СЕРГЕЙ СЕРГЕЕВИЧ ПРОКОФЬЕВ родился 23 апреля 1891 года в украинской деревне Сонцовке, в семье агронома. Первым учителем Прокофьева по композиции был в годы 1902-1903 Р. М. Глиэр; в следующем году Прокофьев поступил в Петербургскую консерваторию, которую окончил в 1909 году по классу композиции (педагогами его были Н. Римский-Корсаков, А. Лядов и Я. Витол), а в 1914 году — по классам фортепьяно (А. Есипова) и дирижирования (Н. Черепнин).

Прокофьев — один из крупнейших композиторов современности, классик советской музыки. Он создал ряд выдающихся, высокохудожественных, подлинно новаторских реалистических произведений, написанных очень своеобразным, легко узнаваемым композиторским почерком. В списке сочинений Прокофьева — около 140 опусов, большинство из них — это крупные симфонические, оперные и балетные произведения.

Первый период творчества Прокофьева (приблизительно годы 1909—1918) характерен противоречивыми чертами: многое в произведениях этих лет говорит о связях музыки Прокофьева с русской и западноевропейской классической музыкой, в то же время несомненное влияние на талантливого композитора оказало современное ему модернистическое искусство. К числу лучших произведений этих лет относятся: Первый и Второй фортепьянные концерты, Первый скрипичный концерт, Скифская сюита »Ала и Лоллий«, Классическая симфония, ряд фортепьянных опусов, в частности цикл »Мимолетности«.

В 1918 году Прокофьев уехал за границу и пятнадцать лет провел вдали от родины.

В первые годы пребывания за границей Прокофьевым были созданы такие произведения, как »Третий фортепьянный концерт« и фортепьянный цикл »Сказки старой бабушки«, в которых ярко проявились лучшие стороны музыки Прокофьева, а также произведения, где можно отметить ряд привлекательных черт (опера »Любовь к трем апельсинам« и балет »Сказка о шуте, семерых шутов перешутившем«); но на подавляющем большинстве произведений, созданных Прокофьевым в последующие годы (балеты »Стальной скок«, »Блудный сын« и »На Днепре«, опера »Огненный Ангел«, целый ряд симфонических и камерных опусов), пагубно сказался разрыв с родной почвой и влияния модернизма.

В 1932 году Прокофьев возвратился на родину и прочно связал свою деятельность с советской действительностью. После возвращения в СССР творчество Прокофьева переживает подлинный расцвет. Именно в эти годы им создан целый ряд выдающихся произведений (балеты »Ромео и Джульетта«, »Золушка« и »Сказ о каменном цветке«, оперы »Семен Котко«, »Война и мир«, Второй скрипичный концерт, симфоническая сказка »Петя и волк«, музыка к кинокартинам »Александр Невский« и »Иван Грозный«, кантаты »Александр Невский« и »Здравица«, оратория »На страже мира«, сюита »Зимний костер«, несколько фортепьянных сонат, Пятая и Седьмая симфонии и др.). Многие из этих сочинений стали классикой советской музыки.

Умер Прокофьев в Москве 5 марта 1953 года.

Кантата »Александр Невский« была создана Прокофьевым на основе музыки к одноименной кинокартине (сценарий П. Павленко, режиссер С. Эйзенштейн). Первое исполнение кантаты состоялось 17 мая 1939 года в Москве; дирижировал автор. В кантате »Александр Невский« рассказывается об одном из периодов древней истории России, когда русское войско под командованием крупнейшего политического деятеля и полководца той эпохи новгородского князя Александра Ярославовича одержало несколько блистательных побед над иноземными захватчиками и сорвало их планы захвата русских земель. Наиболее значительные победы, одержанные Александром Невским следующие: в сражении 15 июня 1240 года на берегах Невы против шведского войска (за эту победу новгородского князя Александра стали называть »Невским«) и в сражении 5 апреля 1242 года на льду Чудского озера (знаменитое »Ледовое побоище«) против тевтонских (немецких) рыцарей-крестоносцев, членов Ливонского ордена.

В кантате семь частей, дающих сжатое, но достаточно целостное развитие сюжета. Основной драматургический прием заключен в резком контрасте музыкальных образов, связанных с русским войском (музыка имеет здесь ярко выраженный русский национальный характер, она душевна, человечна) и образов, связанных с рыцарями-крестоносцами (здесь музыка лишена четких национальных признаков, она отличается тупой механистичностью ритмов, бездушностью мелодий, жесткостью оркестровых тембров и гармонических красок).

Первая часть кантаты — »Русь под игом монгольским« — это пейзаж: русская земля, истерзанная иноземными захватчиками, бескрайнее поле со следами прошедших битв, безмолвие, прерываемое лишь зловещими криками хищных птиц. Во второй, былинно-эпической по характеру музыки части — »Песне об Александре Невском« — дружинники вспоминают о невской битве; звучат вещие слова: »Кто на Русь придет, будет насмерть бит«. В третьей части — »Крестоносцы во Пскове« — даны экспозиция образа тевтонских рыцарей и первое прямое противопоставление контрастных образов: средний эпизод части рисует чувства псковитян, попавших в рабство к тевтонцам. В четвертой части — »Вставайте, люди русские« — дан активный призыв к борьбе с врагами. Эта подъемно-героическая, полная сурового боевого колорита и внутренней мощи хоровая песня — одна из лучших творческих находок Прокофьева. Пятая часть — »Ледовое побоище« — грандиозная батальная картина — кульминация всего произведения. Один из заключительных эпизодов части имеет изобразительный характер: крестоносцы проваливаются под лед Чудского озера. Шестая часть — »Мертвое поле« — грустная, полная глубокого лирического чувства песня русской девушки-псковитянки, вышедшей ночью на поле брани. Наконец, седьмая часть кантаты — »Въезд Александра во Псков« — рисует картину народного праздника по поводу возвращения Александра Невского и его дружины с победой.

Л. Аузрбах.

SERGEI SERGEYEVICH PROKOFIEV was born in the Ukrainian village of Sontsovka on April 23, 1891, into the family of an agronomist. His first teacher in musical composition was R. M. Glière, under whom the future composer studied in 1902—1903. In 1904 Prokofiev entered the St. Petersburg Conservatoire, finishing the class of composition in 1909 (his teachers were N. Rimski-Korsakov, A. Lyadov and Y. Vitol) and the classes of pianoforte (A. Yesipova) and conducting (N. Cherepnin) in 1914.

A classic of Soviet music, Prokofiev ranks among the greatest composers of our time. He created a number of outstanding, highly artistic and realistic works distinguished by bold innovation and an originality all their own. The list of his compositions includes about 140 opuses, most of which are major symphonic pieces, operas and ballets.

Prokofiev's early works, written between 1909 and 1918, are marked by contradictory features: much in them shows their kinship with Russian and West European classical music; on the other hand, the talented composer was undoubtedly influenced by modernistic art. Among the best compositions of this period are the First and Second pianoforte concertos, the First Violin Concerto, the Scythian suite "Alla and Lolli," the Classical Symphony and also a number of pianoforte opuses, especially the "Visions fugitives" cycle.

In 1918 Prokofiev went abroad where he spent fifteen years.

During his early years abroad the composer produced a number of works which revealed the finest traits of his talent. Such are, for example, the Third Pianoforte Concerto and the "Contes de la vieille grand'mere" piano cycle. There are also many attractive features in some other compositions relating to this period (the opera "The Love for Three Oranges" and the ballet "The Buffon." Most of his later works, however, (the ballets "The Steel Trot," "The Prodigal Son," and "On the Boristhenes," the opera "The Flaming Angel", a number of symphonic and chamber opuses) bear the stamp of the adverse effect of modernism and of the lack of contact with his native land.

In 1932 Prokofiev returned to the Soviet Union, devoting his talent to his country and its people. It was during these years that his creative art reached its apex. They saw the creation of such outstanding compositions as the ballets "Romeo and Juliet," "Cinderella" and "The Stone Flower," the operas „Semyon Kotko," "War and Peace," the Second Violin Concerto, the symphonic fairytale "Petya and the Wolf," the music to the films "Alexander Nevsky" and "Ivan the Terrible," the cantata "Alexander Nevsky," "Dithyrambs", the oratorio "On Guard of Peace," the suite "Winter Bonfire," several pianoforte sonatas, the Fifth and Seventh symphonies, etc. Many of these works have become part of the treasure-house of Soviet classical music.

Prokofiev died in Moscow on March 5, 1953.

The cantata "Alexander Nevsky" is based on the music to the film of the same title (film director S. Eisenstein, scenario by P. Pavlenko). It was first performed in Moscow on May 17, 1939, under the baton of the composer. The cantata tells of the period in Russia's ancient history when the Russian troops, led by the Novgorod Grand Prince Alexander Yaroslavovich, great statesman and military commander, won several brilliant victories over foreign invaders and thwarted their plans to seize Russian lands. For his victory over the Swedish troops on the banks of the Neva (June 15, 1240) Prince Alexander won his honorific epithet of Nevsky. He also emerged victorious from the famous Battle on the Ice on Lake Chudskoye (Peipus) (April 5, 1242), when he defeated the Teutonic knights.

The cantata has seven movements, unfolding the theme in a concise but sufficiently developed narrative. The main dramaturgical device is a sharp contrasting of musical imagery. The music depicting the Russian troops is very Russian. It is warm, heartfelt and humane. On the contrary, the passages characterizing the German knights are devoid of any definite national traits and are distinguished by dull mechanical rhythms, lifeless melodies, a harsh orchestral timbre and crude harmonic colours.

The first movement of the cantata "Russia Under the Mongolian Yoke," is a landscape in music: the Russian land overrun by foreign invaders, a boundless battle-scarred field, a deep silence broken only by the ominous cries of birds of prey.

In the second movement, "Song About Alexander Nevsky," Alexander's warriors recall the battle on the banks of the Neva; the music conveys the epic narrative. You seem to hear the stern warning: "He, who raises the sword on Rus shall die by the sword."

In the third movement, "The Crusaders in Pskov," the composer portrays the Teutonic knights, resorting for the first time to direct opposition of musical portraits: the central episode conveys the feelings of the Pskov people enslaved by the Crusaders. The fourth movement, "Arise, Ye Russian People," is a call to rise up in struggle against the enemy. This rousing, heroic choral song, full of stern militant spirit and inner force, is one of Prokofiev's best creations. The fifth movement, "The Battle on Ice," is a grandiose battle-piece and the highest point of the composition. One of the concluding episodes of this movement vividly conveys the picture of the Crusaders drowning under the ice of Lake Chudskoye. The sixth movement, "Field of the Dead," is a deeply sorrowful and moving song of a Pskov girl roaming the battle-field at night. And, finally, the seventh movement of the cantata, "Alexander's Entry Into Pskov," gives us a picture of popular festivities on the occasion of the triumphant return to Pskov of Alexander Nevsky and his warriors.

L. AUERBACH

СОСТАВ ИСПОЛНИТЕЛЕЙ

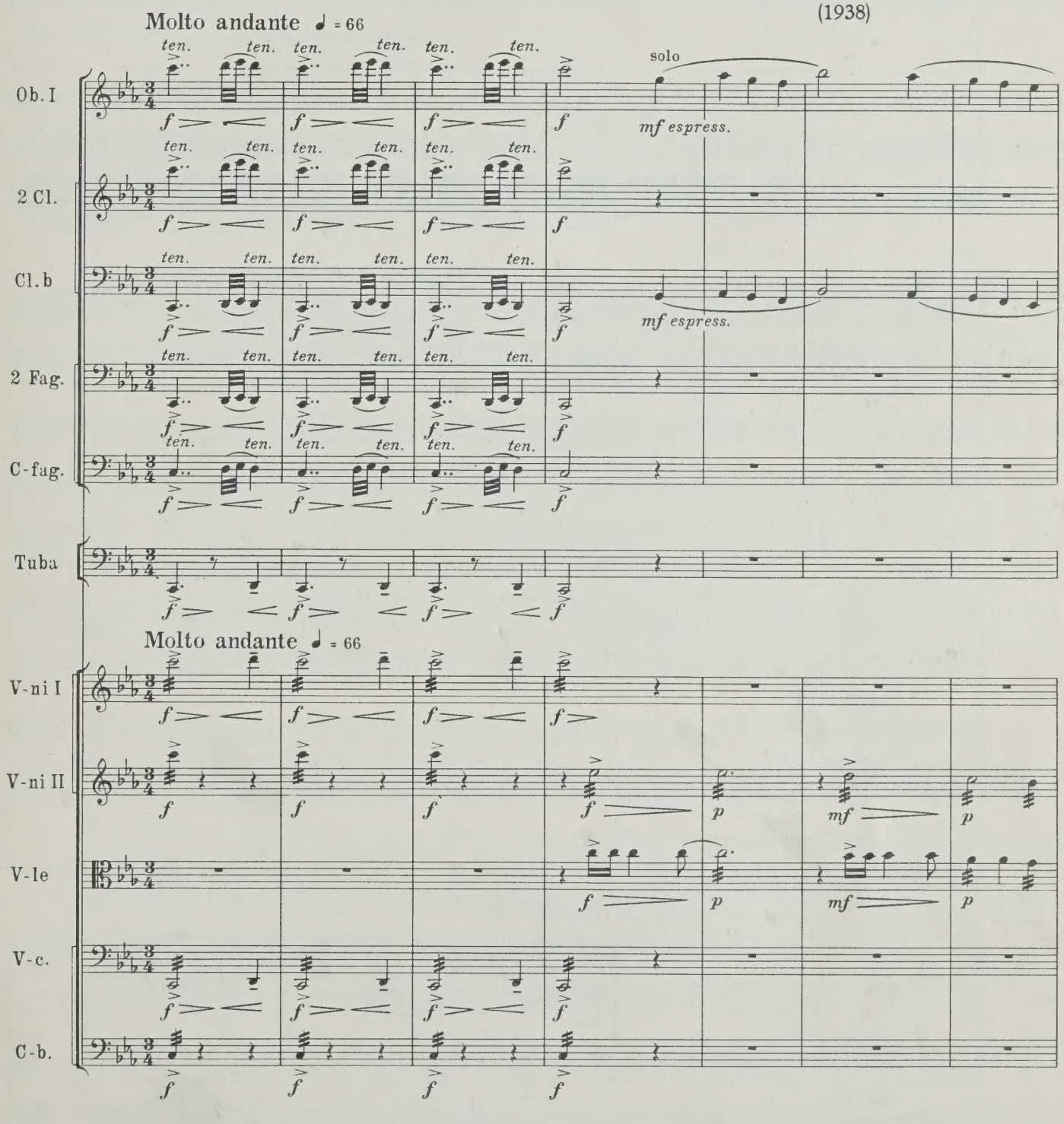
Малая флейта	Flauto piccolo
2 флейты	2 Flauti
2 гобоя	2 Oboi
Английский рожок	Corno inglese
2 кларнета (До)	2 Clarinetti (C)
Бас-кларнет (До)	Clarinetto basso (C)
Саксофон	Saxofono
2 фагота	2 Fagotti
Контрафагот	Contrafagotto
*	*
4 валторны (До)	4 Corni (C)
3 трубы (До)	3 Trombe (C)
3 тромбона	3 Tromboni
Туба	Tuba
*	*
Литавры	Timpani
Треугольник	Triangolo
Малый барабан	Tamburo
Бубен	Tamburino
Маракас	Maracas
Деревянный брусок	Legno
Тарелки	Piatti
Большой барабан	Cassa
Там-там	Tam-tam
*	*
Колокольчики	Campanelli
Ксилофон	Silofono
Колокол	Campana
Арфа	Arpa
*	*
Меццо-сопрано соло	Mezzo-soprano solo
Хор: Сопрано	Coro: Soprani
Альты	Alti
Тенора	Tenori
Басы	Bassi
*	*
Скрипки I	Violini I
Скрипки II	Violini II
Альты	Viole
Виолончели	Violoncelli
Контрабасы	Contrabassi

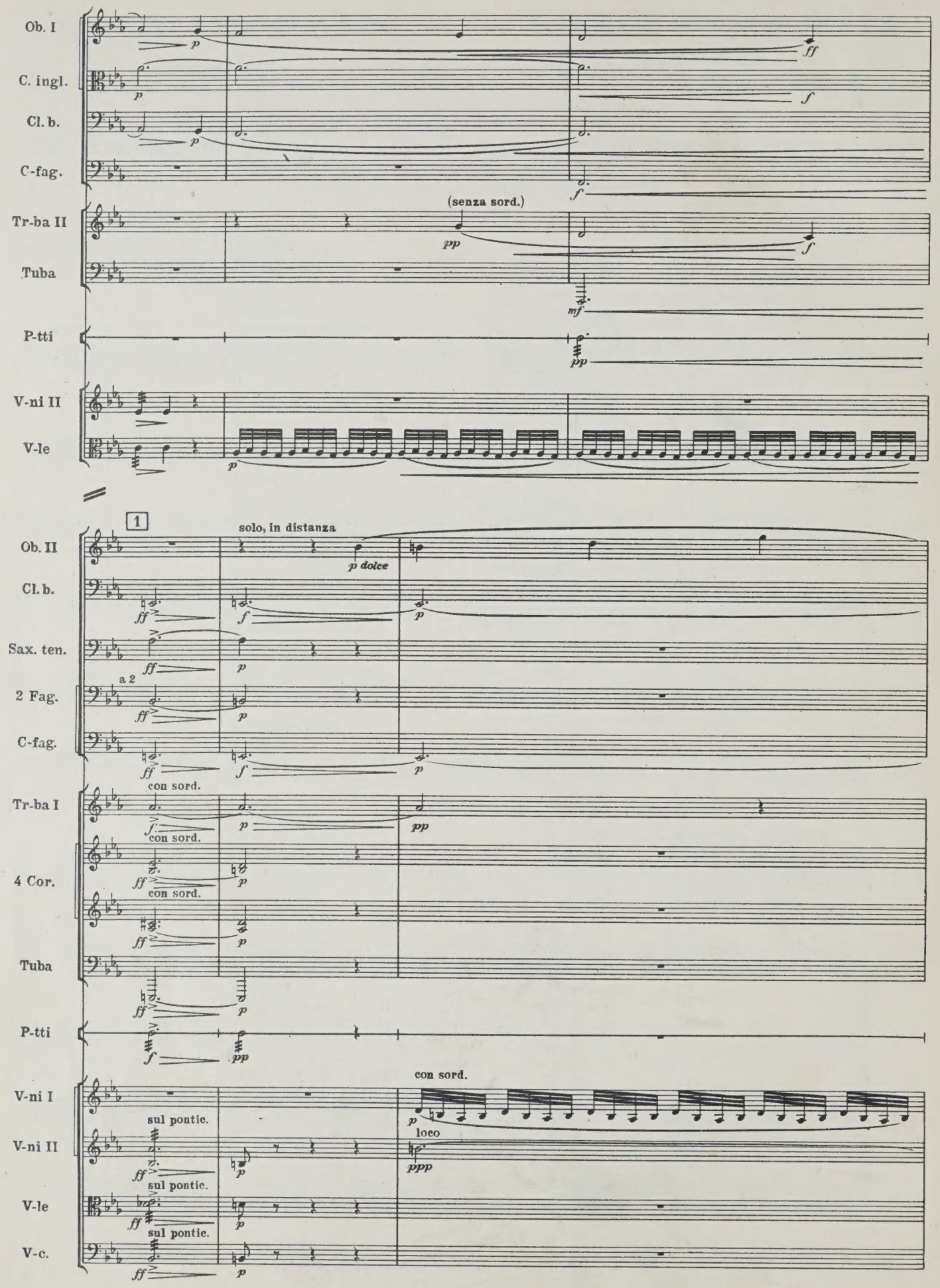
АЛЕКСАНДР НЕВСКИЙ
КАНТАТА

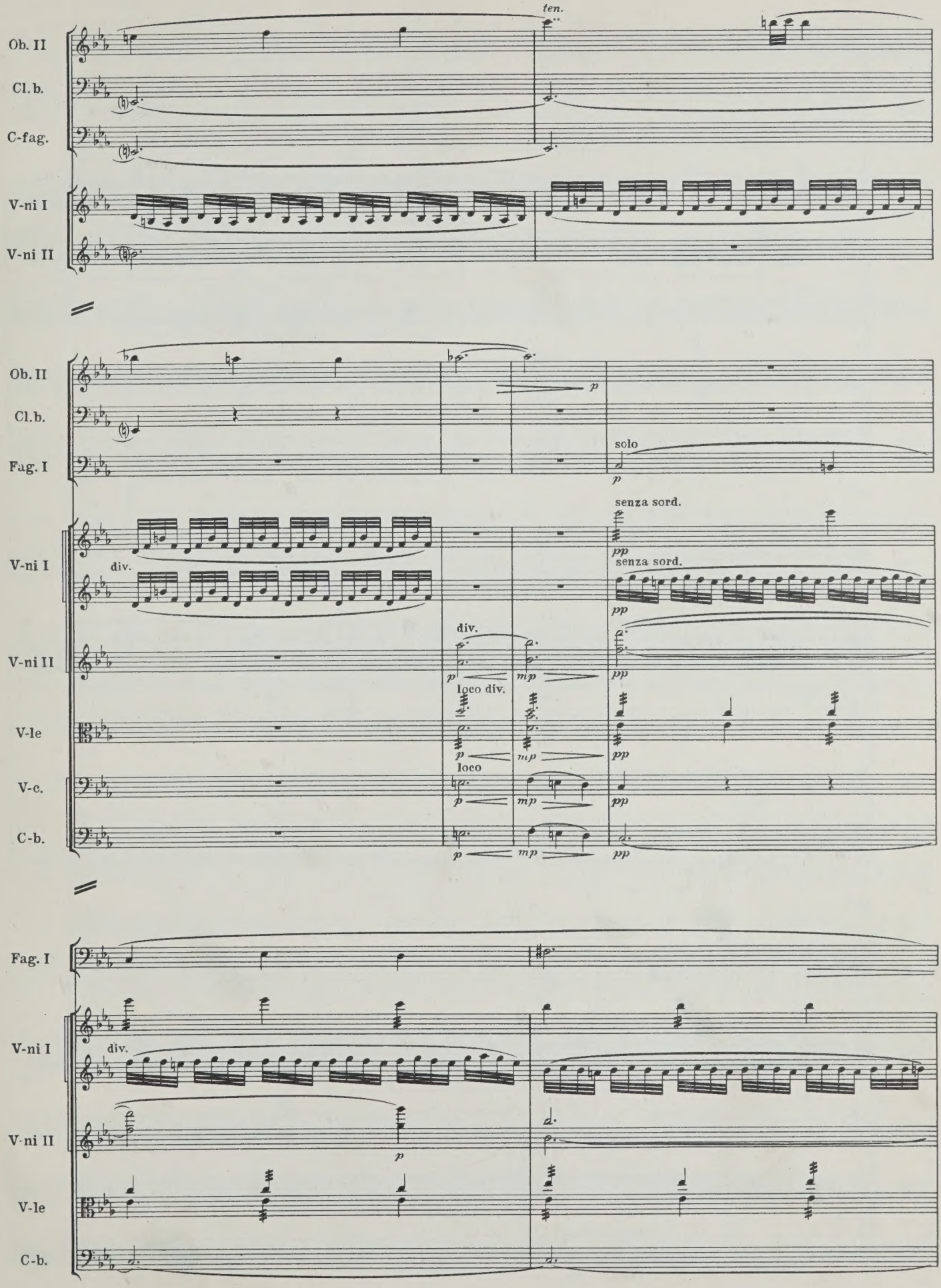
ALEXANDER NEVSKY
CANTATA

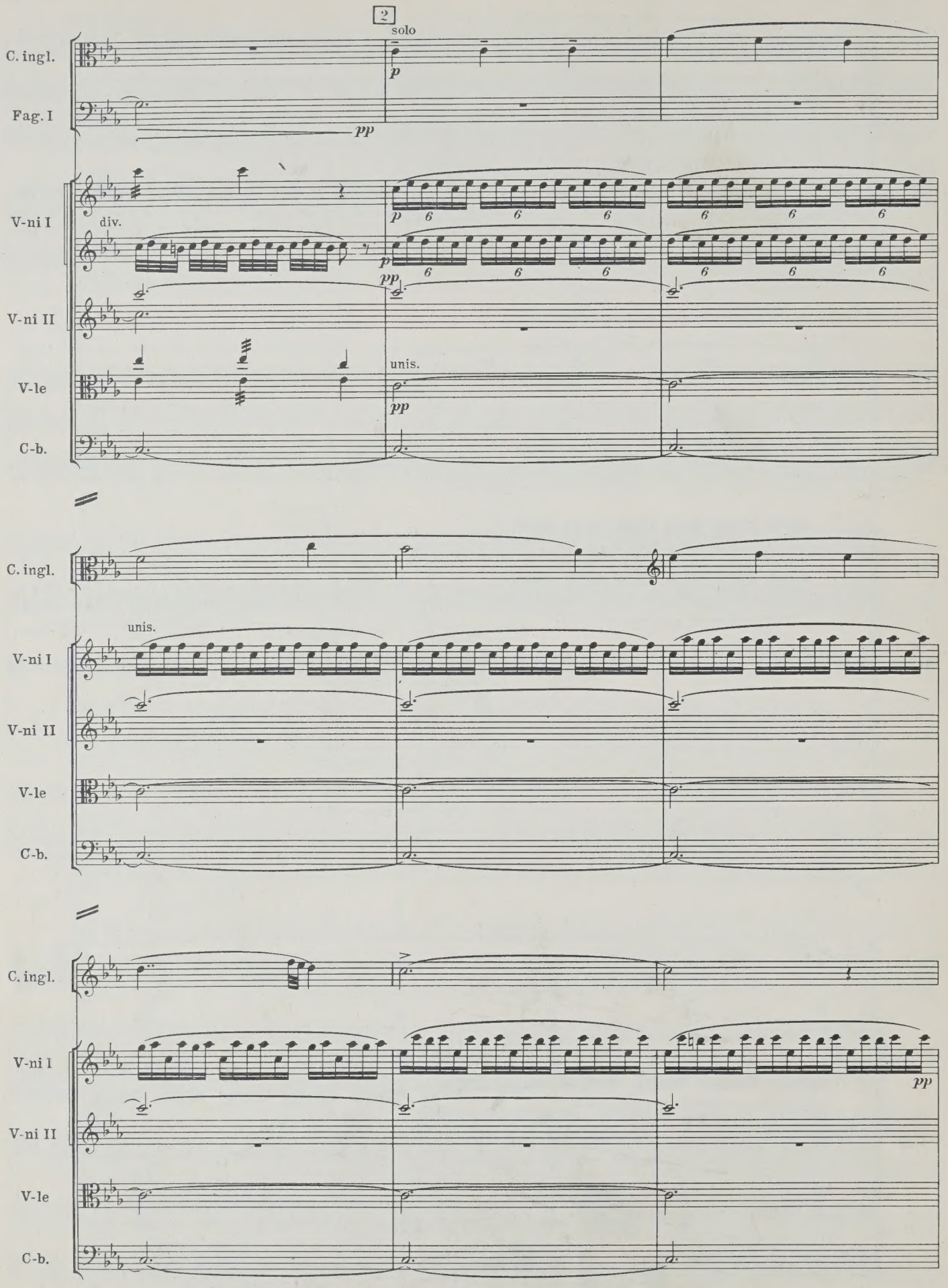
Русь под игом монгольским 1. Russia Under the Mongolian Yoke

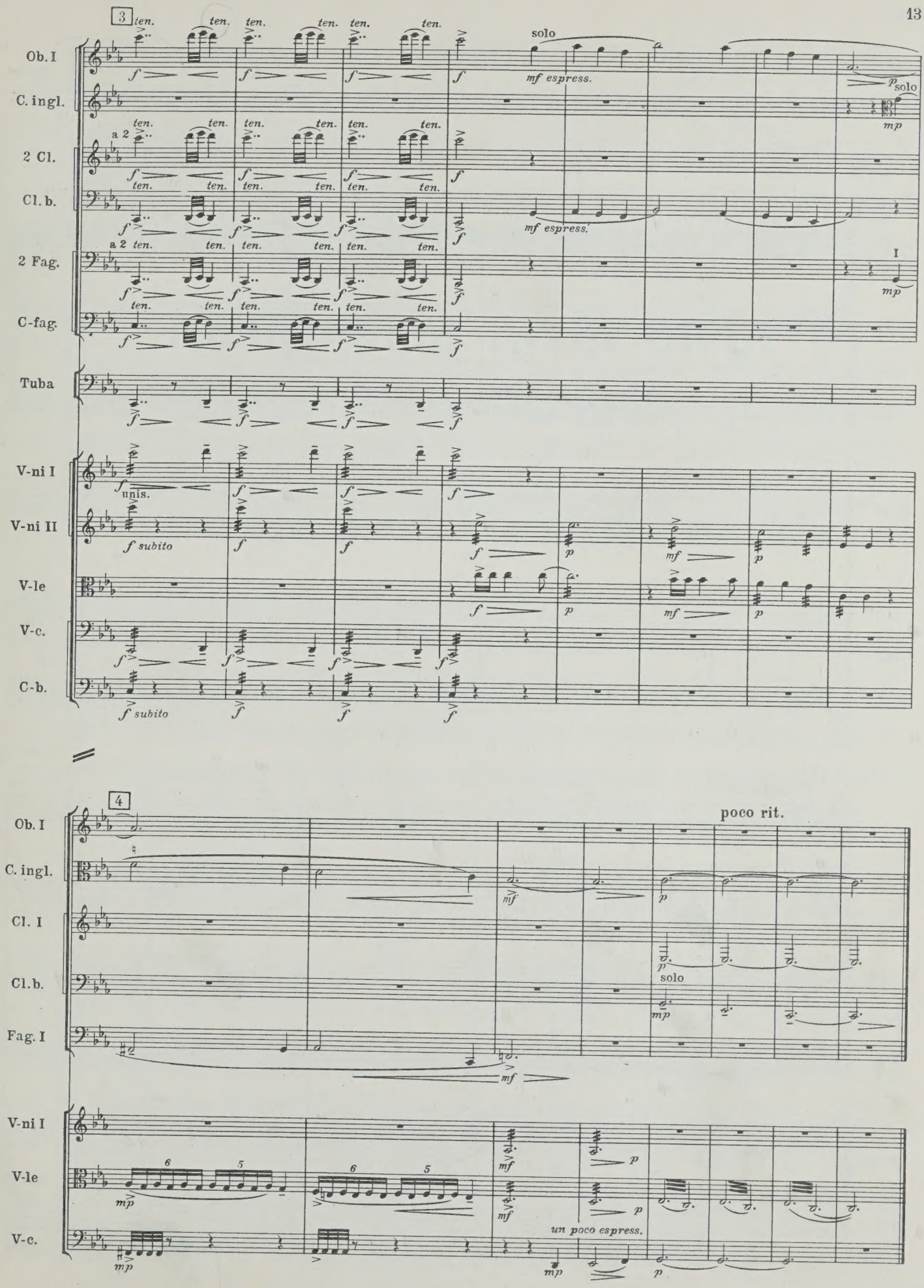
СЕРГЕЙ ПРОКОФЬЕВ
SERGEI PROKOFIEV
(1938)
Op. 78



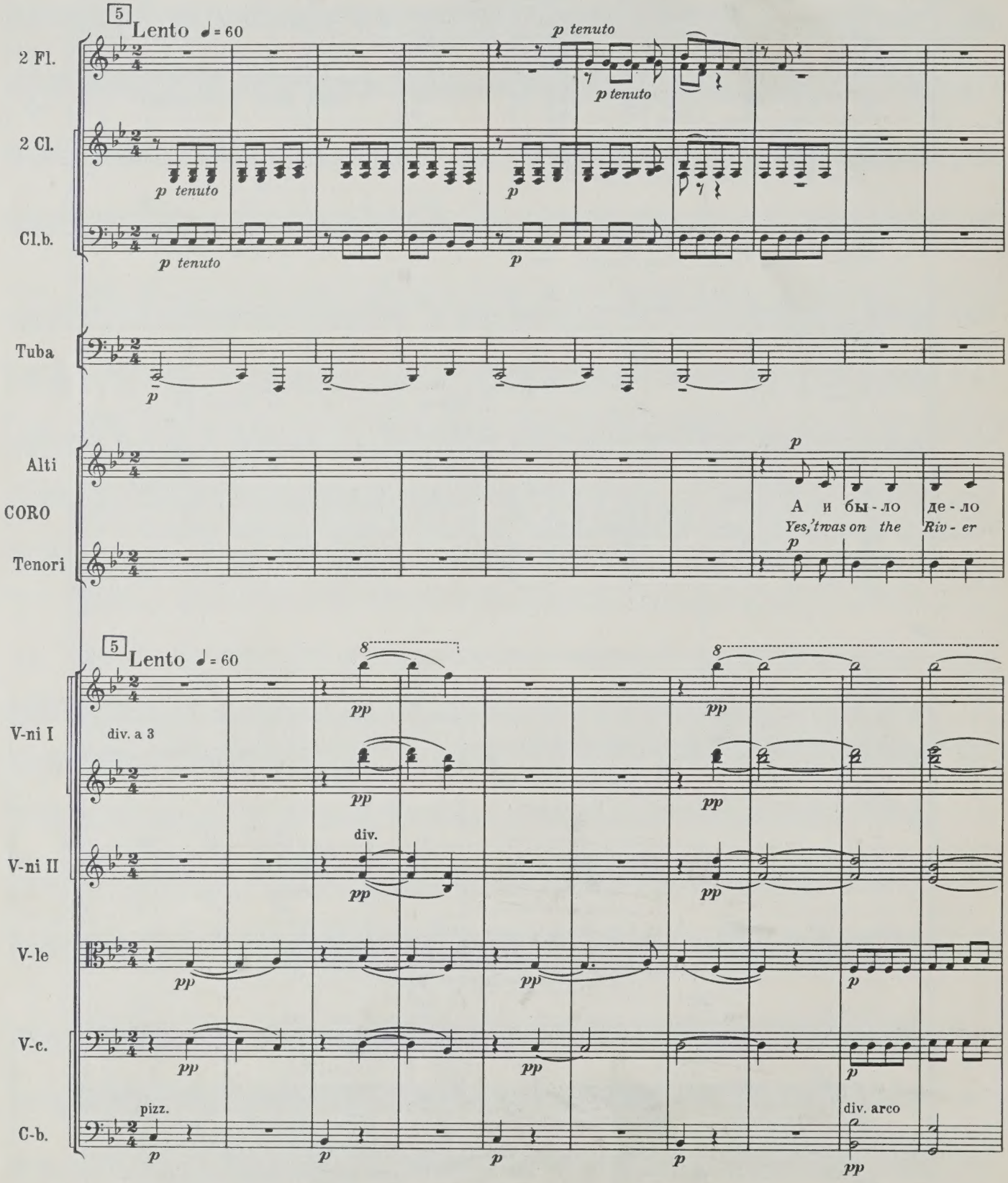

Ob. I
C. ingl.
Cl. b.
C-fag.
Tr-ba II
Tuba
P-tti
V-ni II
V-le
(senza sord.)
1
Ob. II
Cl. b.
Sax. ten.
2 Fag.
C-fag.
Tr-ba I
4 Cor.
Tuba
P-tti
V-ni I
V-ni II
V-le
V-c.
solo, in distanza
p dolce
a 2
con sord.
sul pontic.
loco

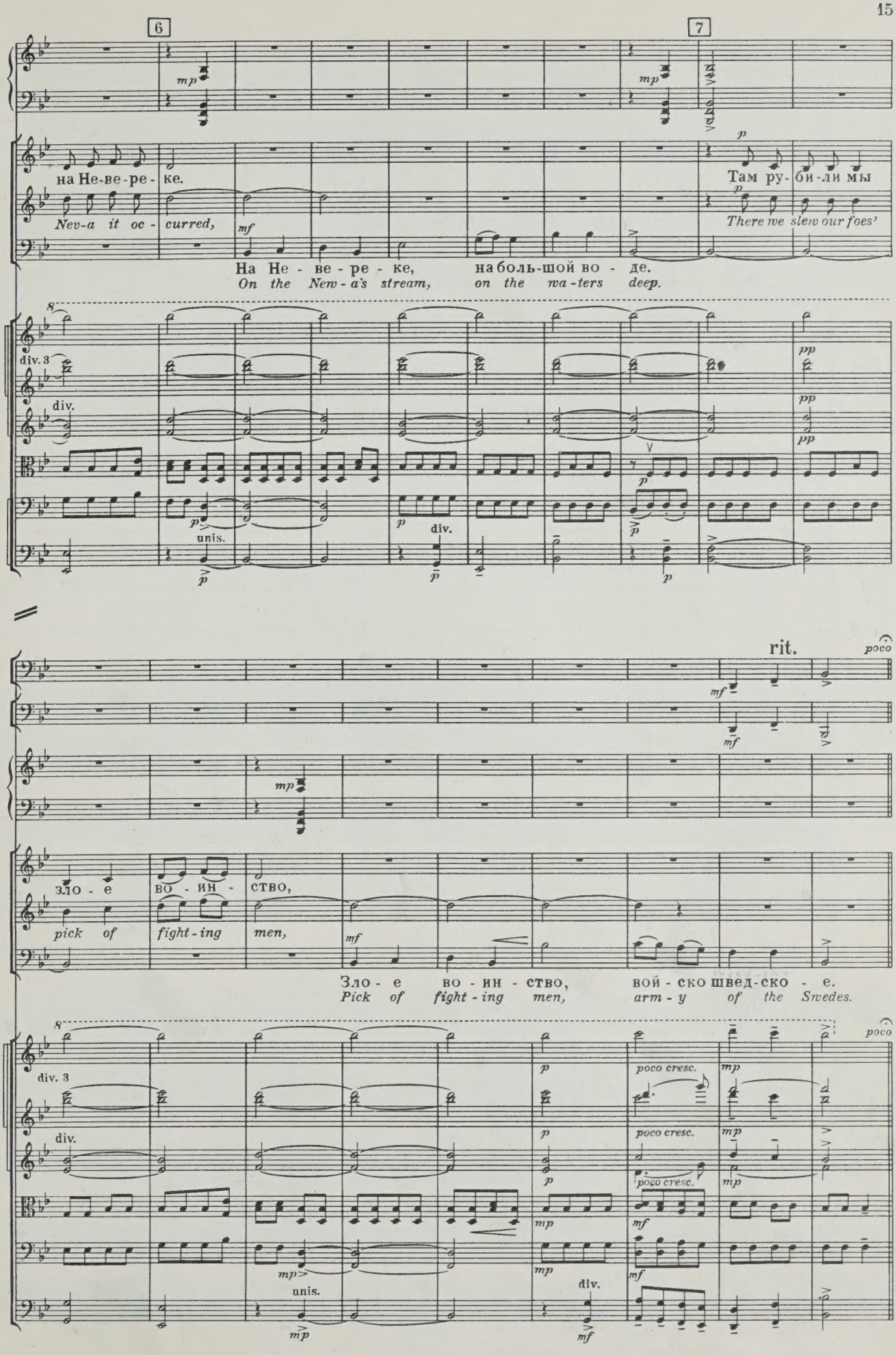

ten.
Ob. II
Cl. b.
C-fag.
V-ni I
V-ni II
Ob. II
Cl. b.
Fag. I
p
solo
p
senza sord.
pp
V-ni I
div.
senza sord.
pp
div.
V-ni II
p
mp
pp
loco div.
V-le
p
mp
pp
loco
V-c.
p
mp
pp
C-b.
p
mp
pp
Fag. I
V-ni I
div.
V-ni II
p
V-le
C-b.

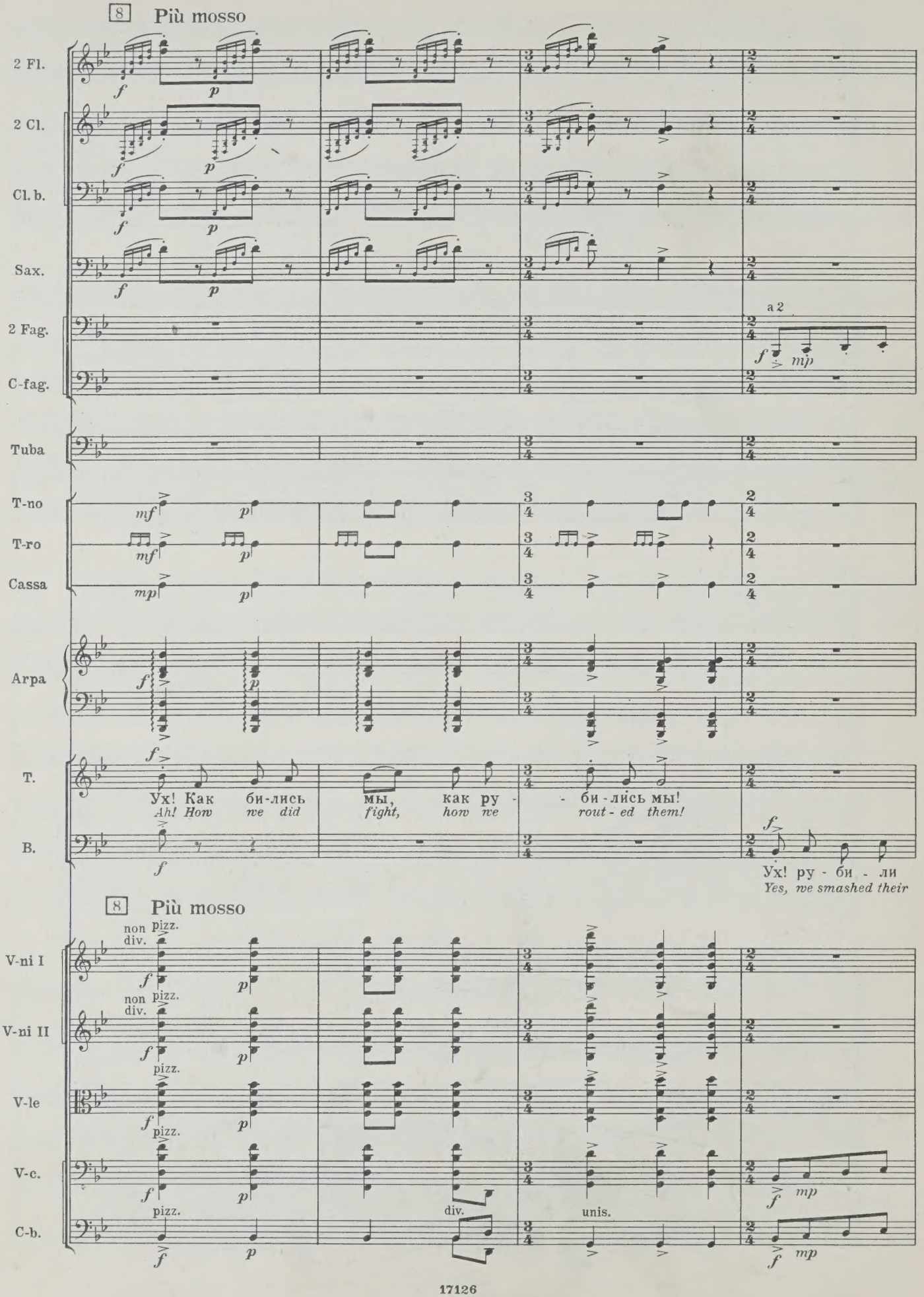

2
solo
C. ingl.
Fag. I
V-ni I
V-ni II
V-le
C-b.
p
pp
div.
unis.

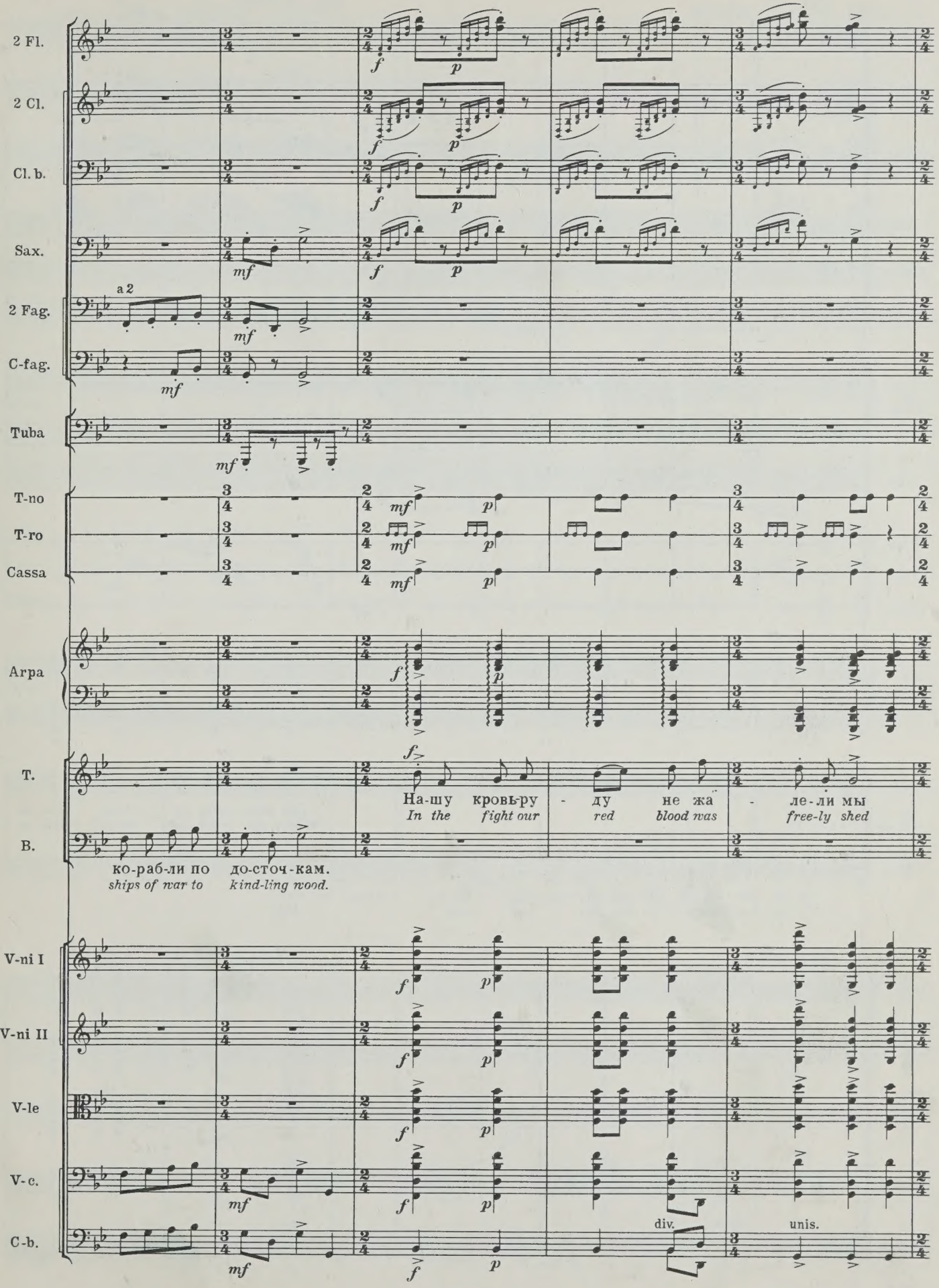

3
Ob. I
C. ingl.
2 Cl.
Cl. b.
2 Fag.
C-fag.
Tuba
V-ni I
V-ni II
V-le
V-c.
C-b.
ten.
a 2
solo
mf espress.
mp
I
unis.
f subito
4
poco rit.
Cl. I
Fag. I
un poco espress.

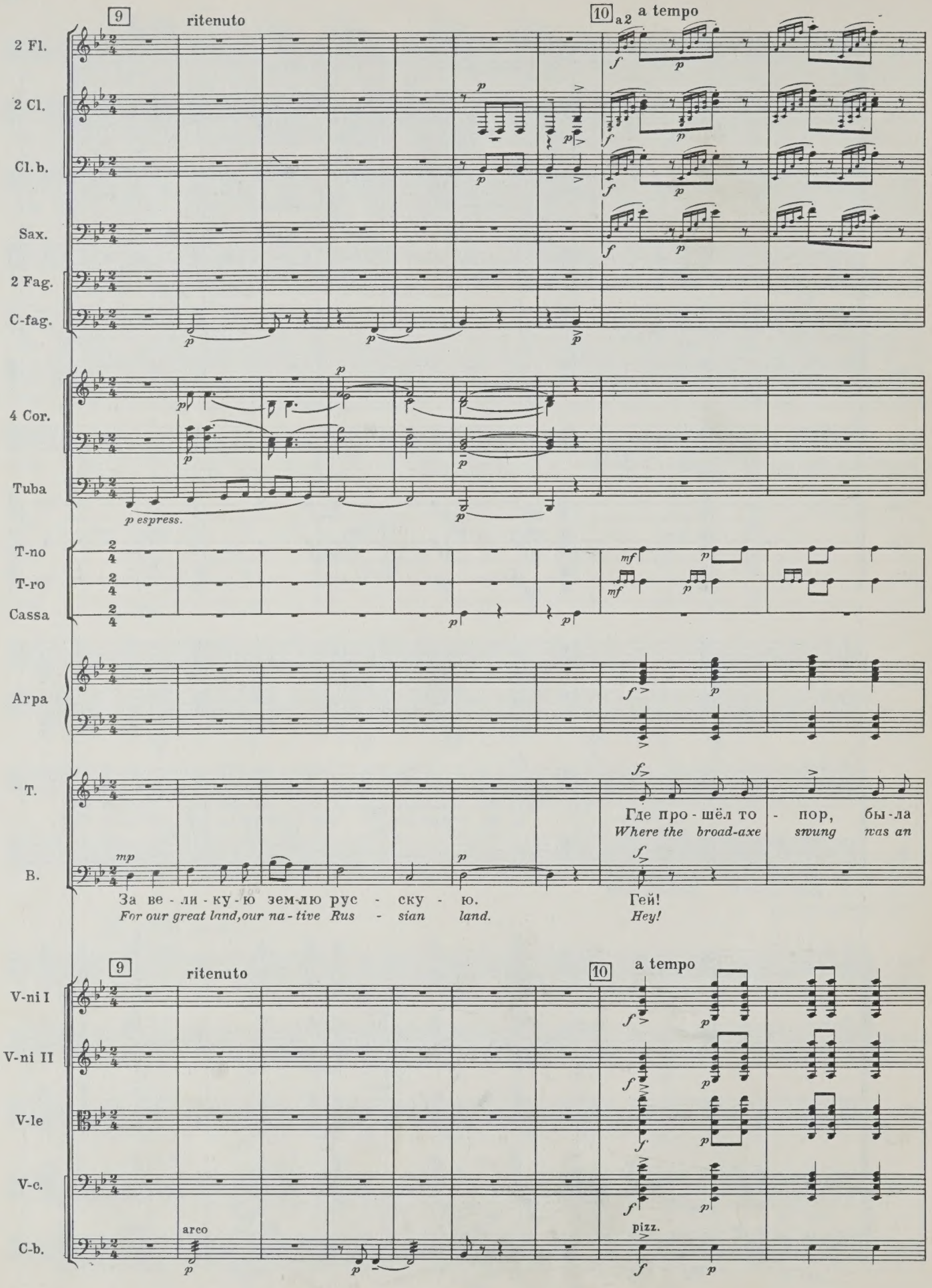
Песня об Александре Невском 2. Song about Alexander Nevsky

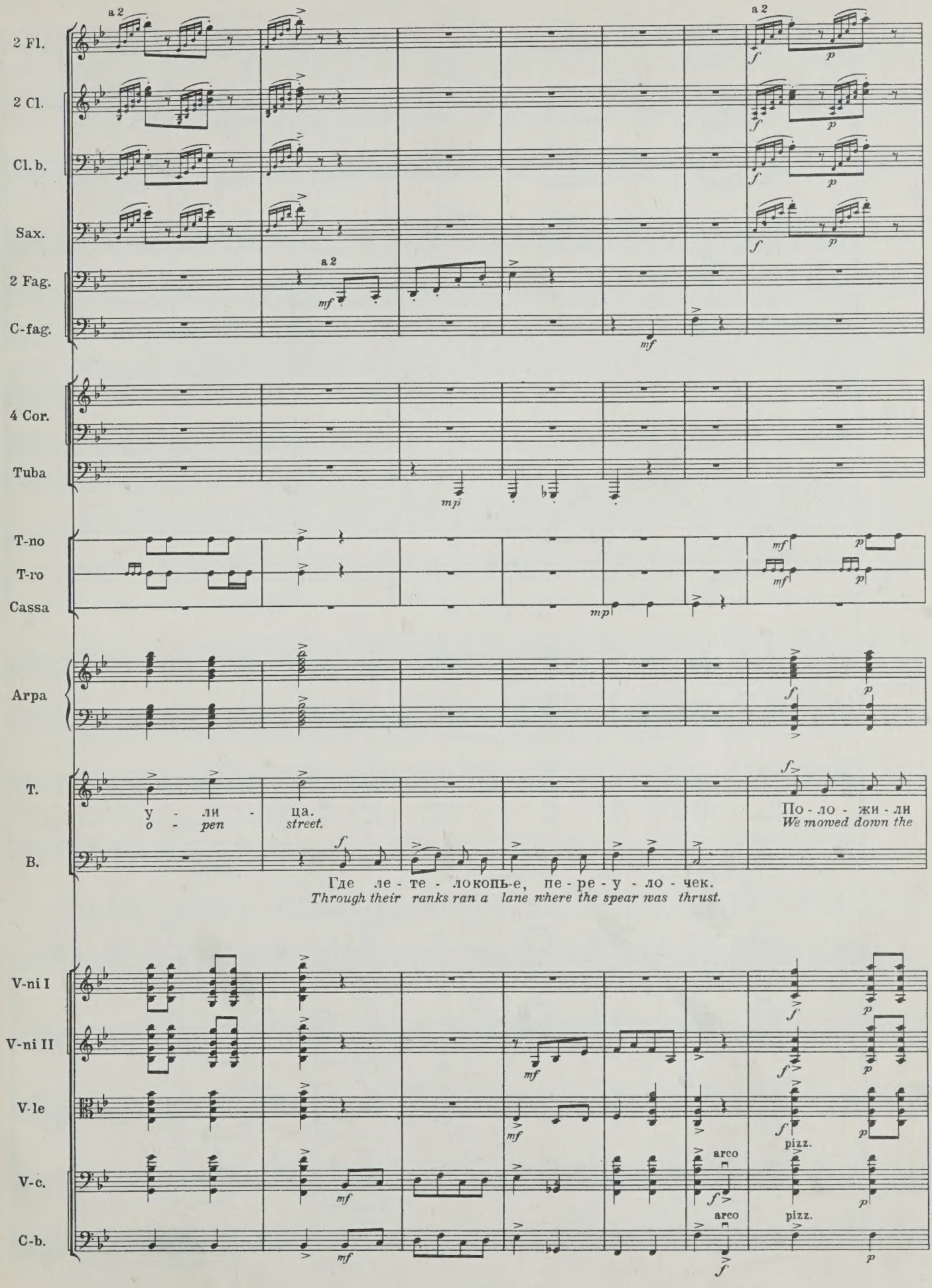


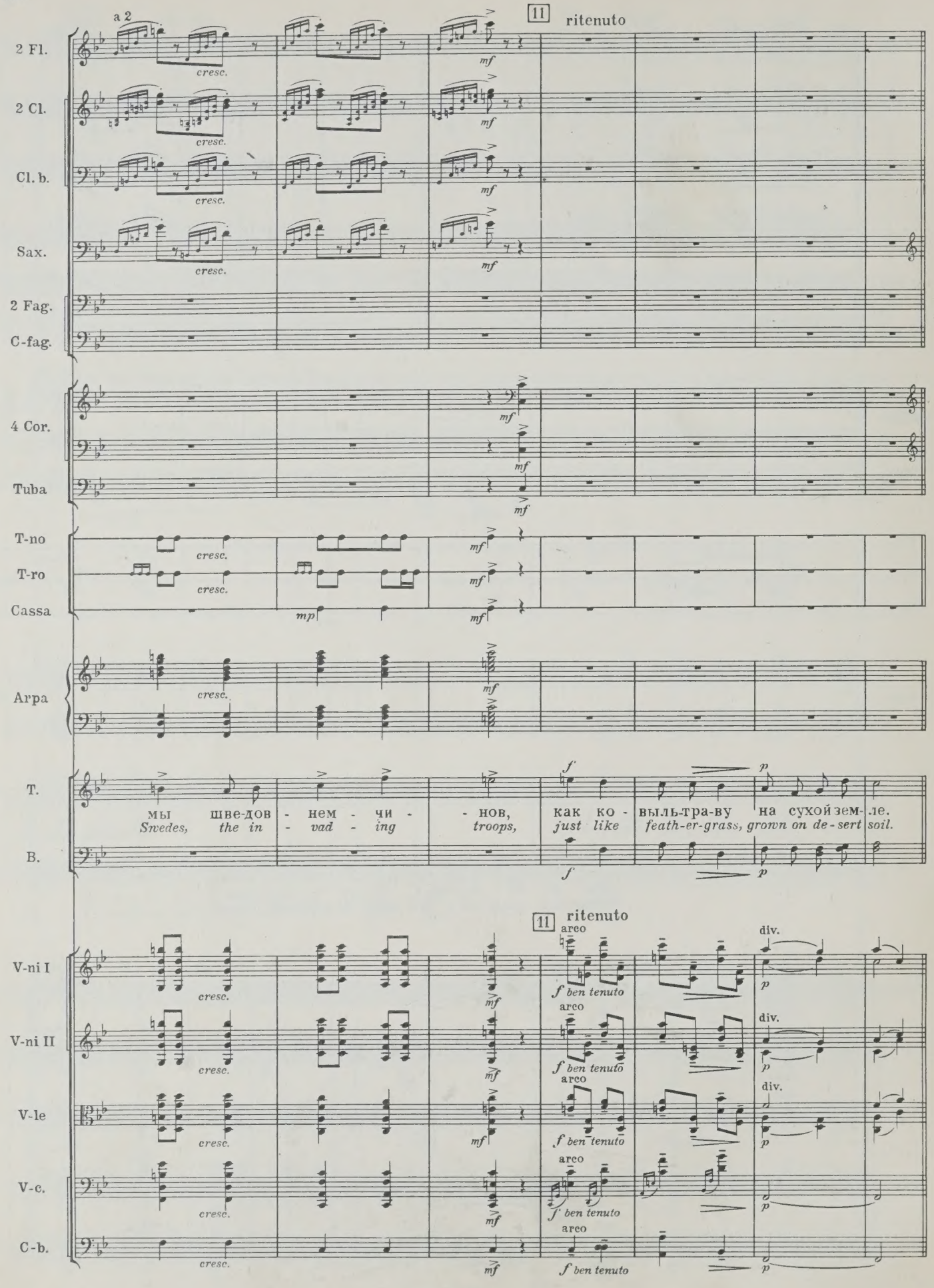

6
7
Arpa
A.
T.
Bassi
на Не-ве-ре-ке.
Nev-a it oc-curred,
На Не-ве-ре-ке, на боль-шой во-де.
On the Nev-a's stream, on the wa-ters deep.
Там ру-би-ли мы
There we slew our foes'
V-ni I
V-ni II
V-le
V-c.
C-b.
div. 3
div.
unis.
C-fag.
Tuba
rit.
poco
зло-е во-ин-ство,
pick of fight-ing men,
Зло-е во-ин-ство, вой-ско швед-ско-е.
Pick of fight-ing men, arm-y of the Swedes.
poco cresc.

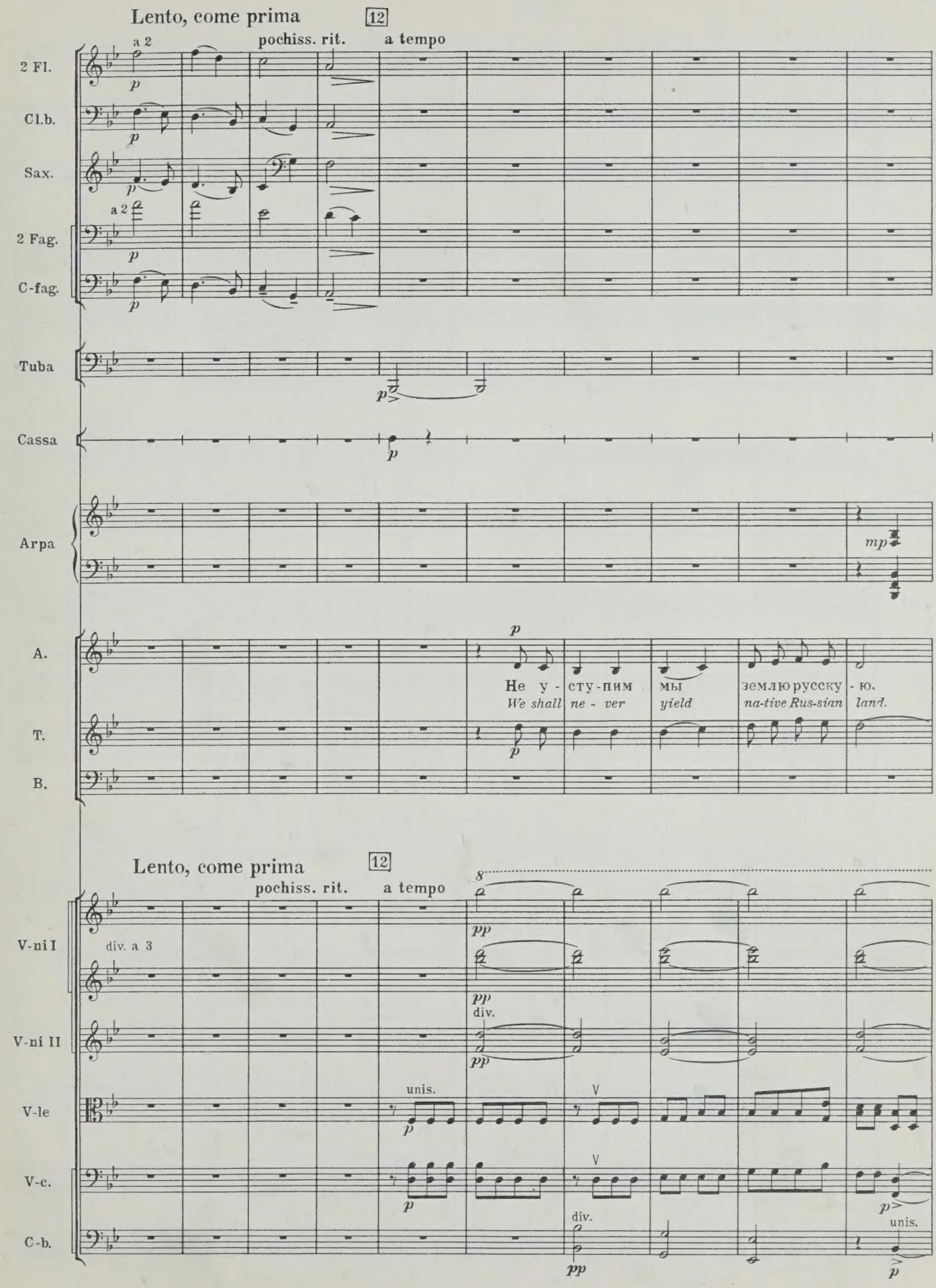

8 Più mosso
2 Fl.
2 Cl.
Cl. b.
Sax.
2 Fag.
C-fag.
Tuba
T-no
T-ro
Cassa
Arpa
T.
B.
a 2
Ух! Как би-лись мы, как ру - - би-лись мы!
Ah! How we did fight, how we rout-ed them!
Ух! ру - би - ли
Yes, we smashed their
8 Più mosso
V-ni I
V-ni II
V-le
V-c.
C-b.
non pizz.
div.
pizz.
unis.

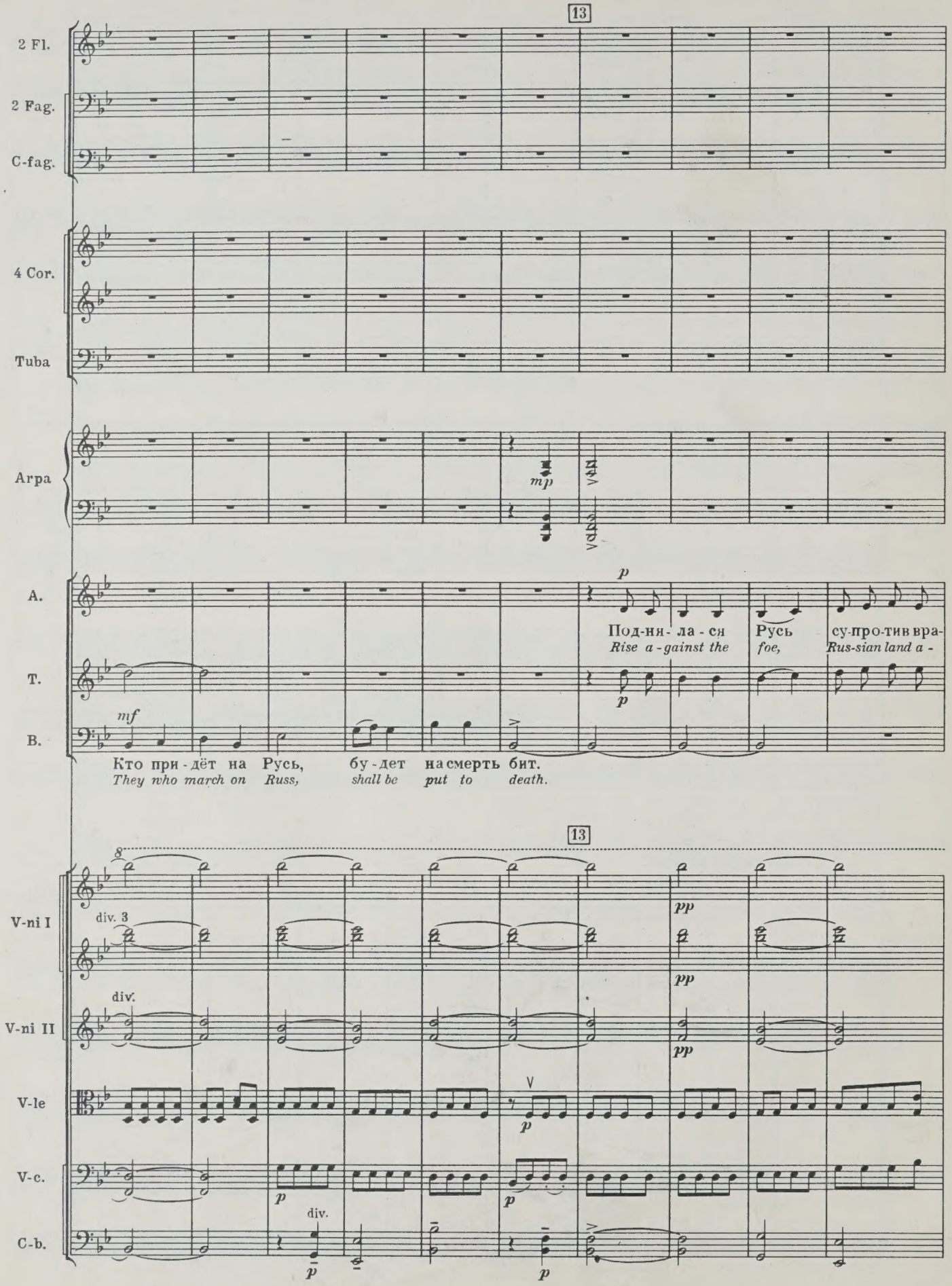

2 Fl.
2 Cl.
Cl. b.
Sax.
2 Fag.
a 2
C-fag.
Tuba
T-no
T-ro
Cassa
Arpa
T.
На-шу кровь-ру - ду не жа - ле-ли мы
In the fight our red blood was free-ly shed
B.
ко-раб-ли по до-сточ-кам.
ships of war to kind-ling wood.
V-ni I
V-ni II
V-le
V-c.
C-b.
div.
unis.

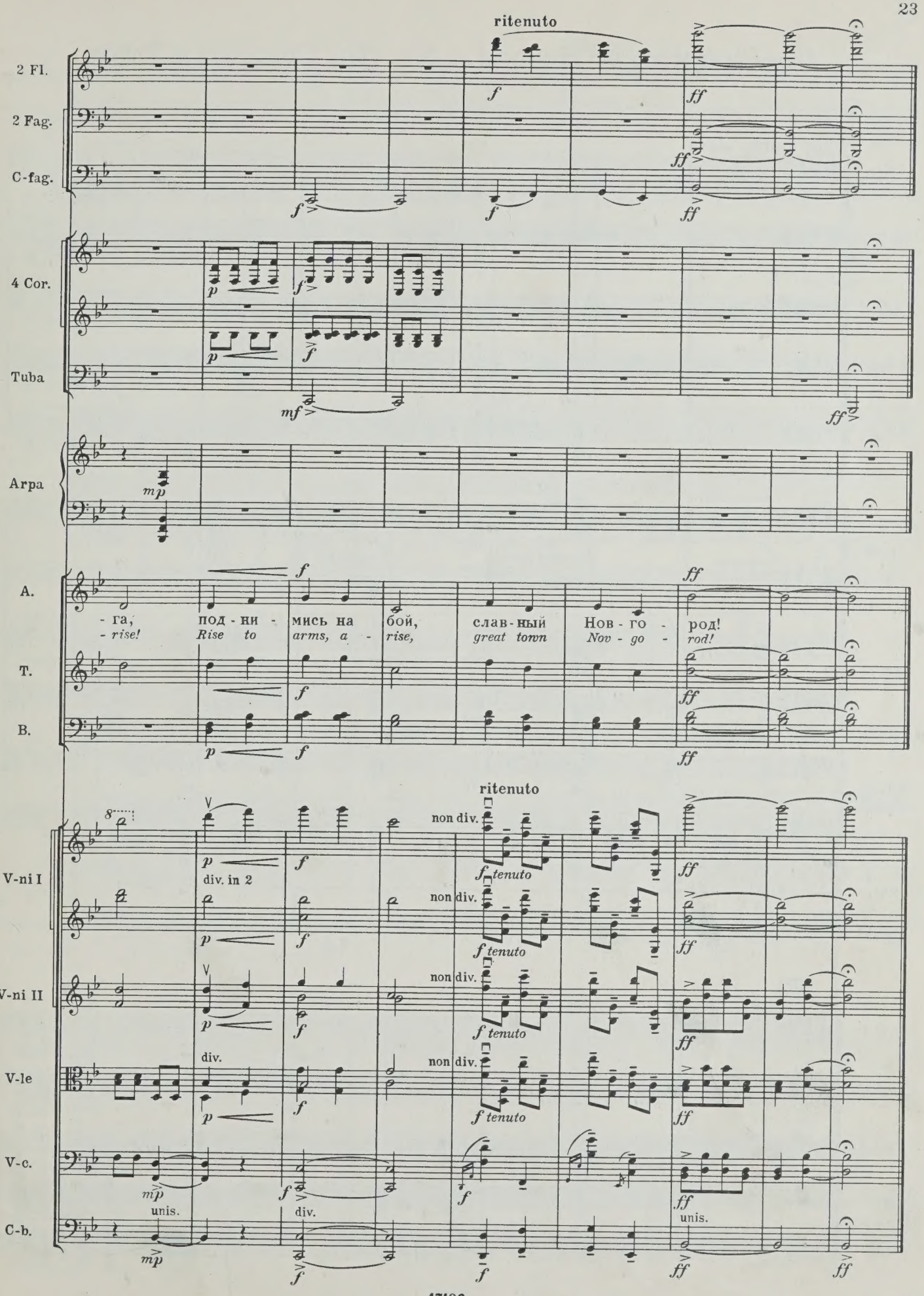

9
ritenuto
10
a2
a tempo
2 Fl.
2 Cl.
Cl. b.
Sax.
2 Fag.
C-fag.
4 Cor.
Tuba
p espress.
T-no
T-ro
Cassa
Arpa
T.
B.
Где про - шёл то - пор, бы - ла
Where the broad-axe swung was an
За ве - ли - ку - ю зем-лю рус - ску - ю.
For our great land, our na - tive Rus - sian land.
Гей!
Hey!
9
ritenuto
10
a tempo
V-ni I
V-ni II
V-le
V-c.
C-b.
arco
pizz.


2 Fl.
2 Cl.
Cl. b.
Sax.
2 Fag.
C-fag.
4 Cor.
Tuba
T-no
T-ro
Cassa
Arpa
T.
B.
V-ni I
V-ni II
V-le
V-c.
C-b.
a 2
у - ли - ца.
o - pen street.
По - ло - жи - ли
We moved down the
Где ле - те - локопь-е, пе - ре - у - ло - чек.
Through their ranks ran a lane where the spear was thrust.
arco
pizz.

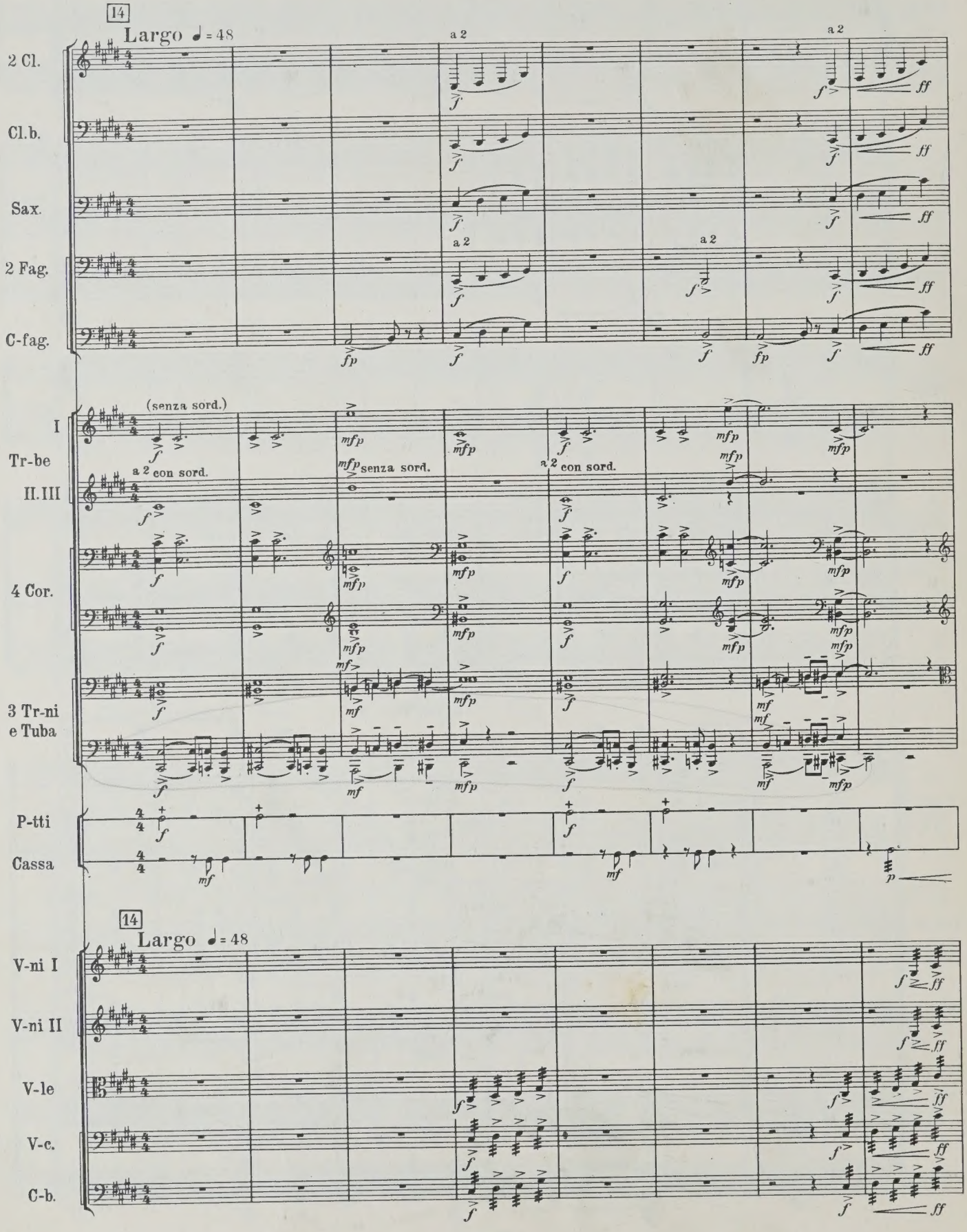

a 2
11
ritenuto
2 Fl.
2 Cl.
Cl. b.
Sax.
2 Fag.
C-fag.
4 Cor.
Tuba
T-no
T-ro
Cassa
Arpa
T.
B.
cresc.
mf
mp
мы шве-дов - нем - чи - - нов,
Swedes, the in - vad - ing troops,
как ко - выль-тра-ву на сухой зем- ле.
just like feath-er-grass, grown on de-sert soil.
f
p
11
ritenuto
V-ni I
V-ni II
V-le
V-c.
C-b.
arco
div.
f ben tenuto

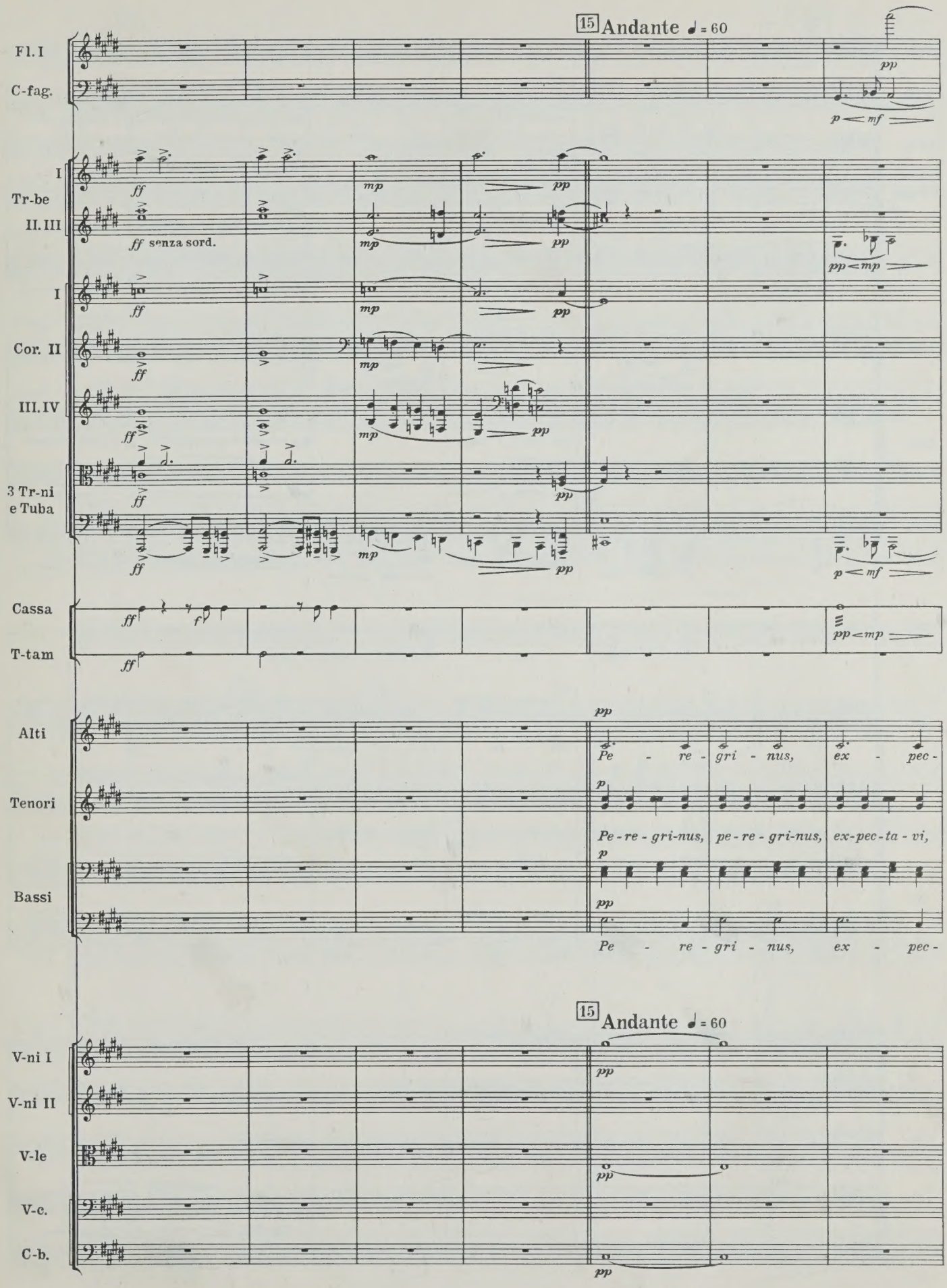

Lento, come prima
12
pochiss. rit.
a tempo
2 Fl.
Cl.b.
Sax.
2 Fag.
C-fag.
Tuba
Cassa
Arpa
A.
T.
B.
Не у - сту-пим мы землю русску - ю.
We shall ne - ver yield na-tive Rus-sian land.
Lento, come prima
12
pochiss. rit.
a tempo
V-ni I
V-ni II
V-le
V-c.
C-b.
div. a 3
unis.
div.

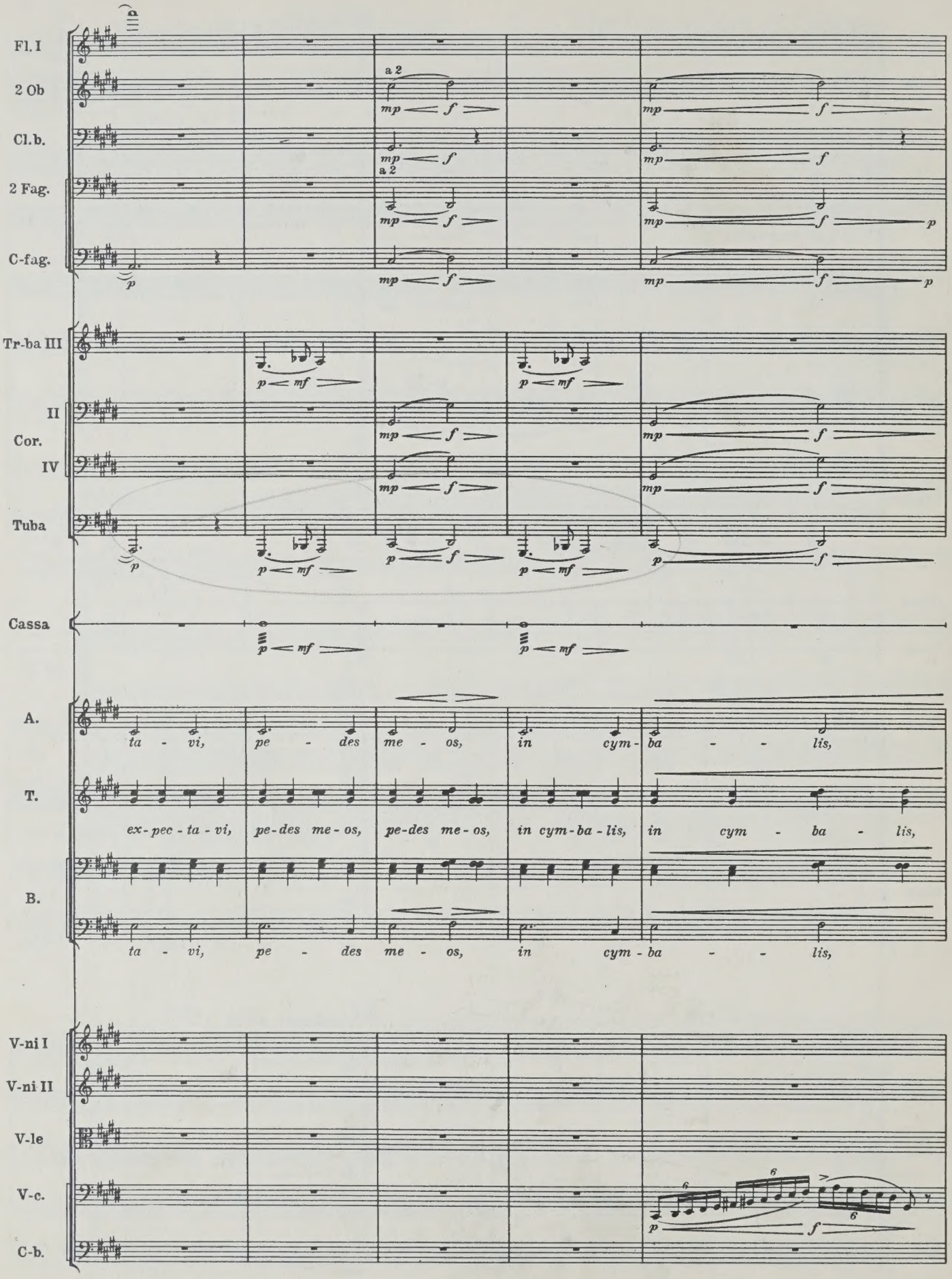

13
2 Fl.
2 Fag.
C-fag.
4 Cor.
Tuba
Arpa
mp
A.
T.
B.
p
Под-ня- ла - ся
Rise a -gainst the
Русь
foe,
су-про-тив вра-
Rus-sian land a -
mf
Кто при - дёт на Русь,
They who march on Russ,
бу - дет на смерть бит.
shall be put to death.
13
8
V-ni I
div. 3
pp
V-ni II
div.
V-le
V-c.
C-b.
p
div.

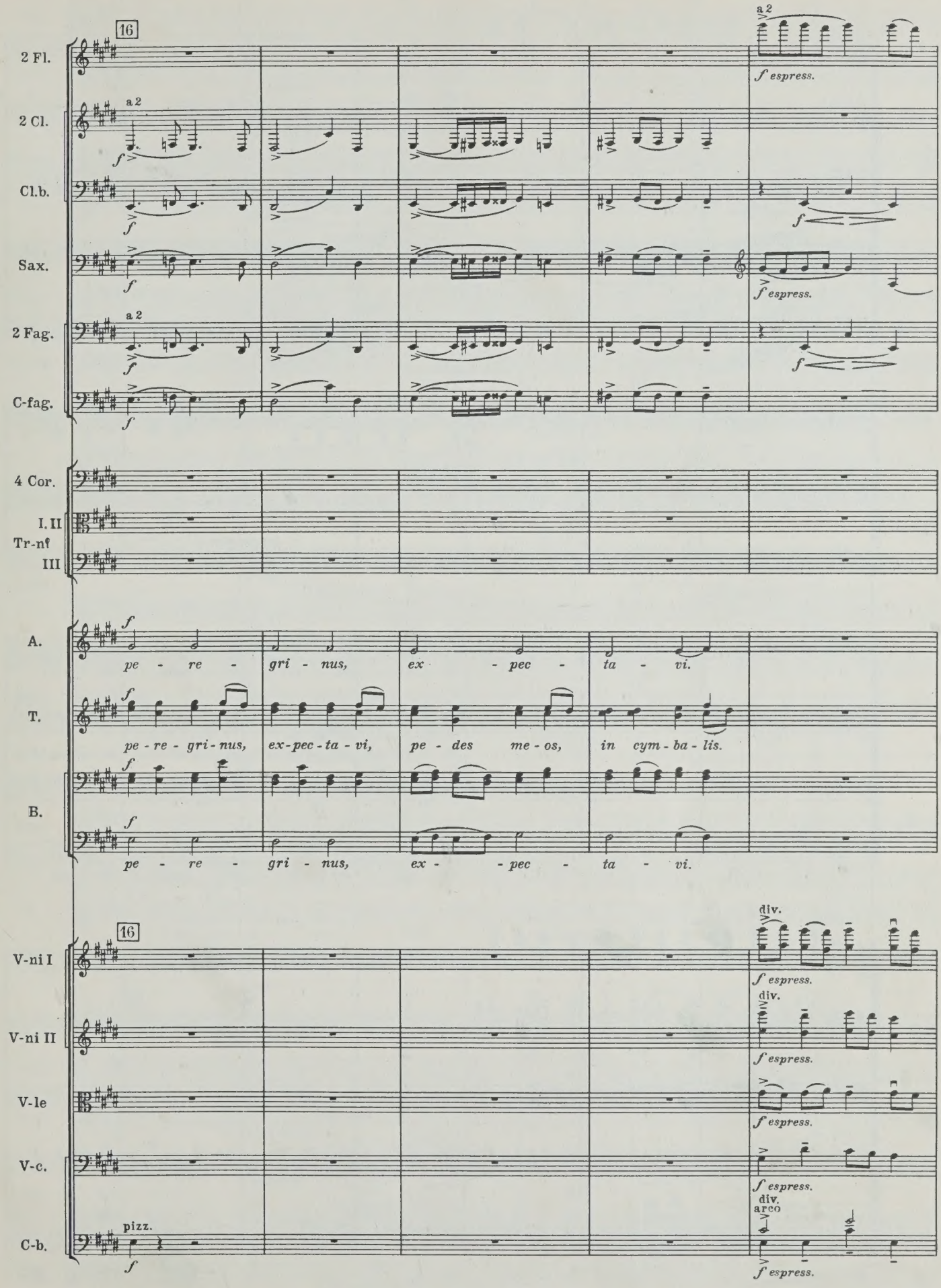

ritenuto
2 Fl.
2 Fag.
C-fag.
4 Cor.
Tuba
Arpa
A.
T.
B.
- га,
- rise!
под - ни -
Rise to
мись на
arms, a -
бой,
rise,
слав - ный
great town
Нов - го -
Nov - go -
род!
rod!
ritenuto
V-ni I
V-ni II
V-le
V-c.
C-b.
div. in 2
div.
unis.
non div.
tenuto

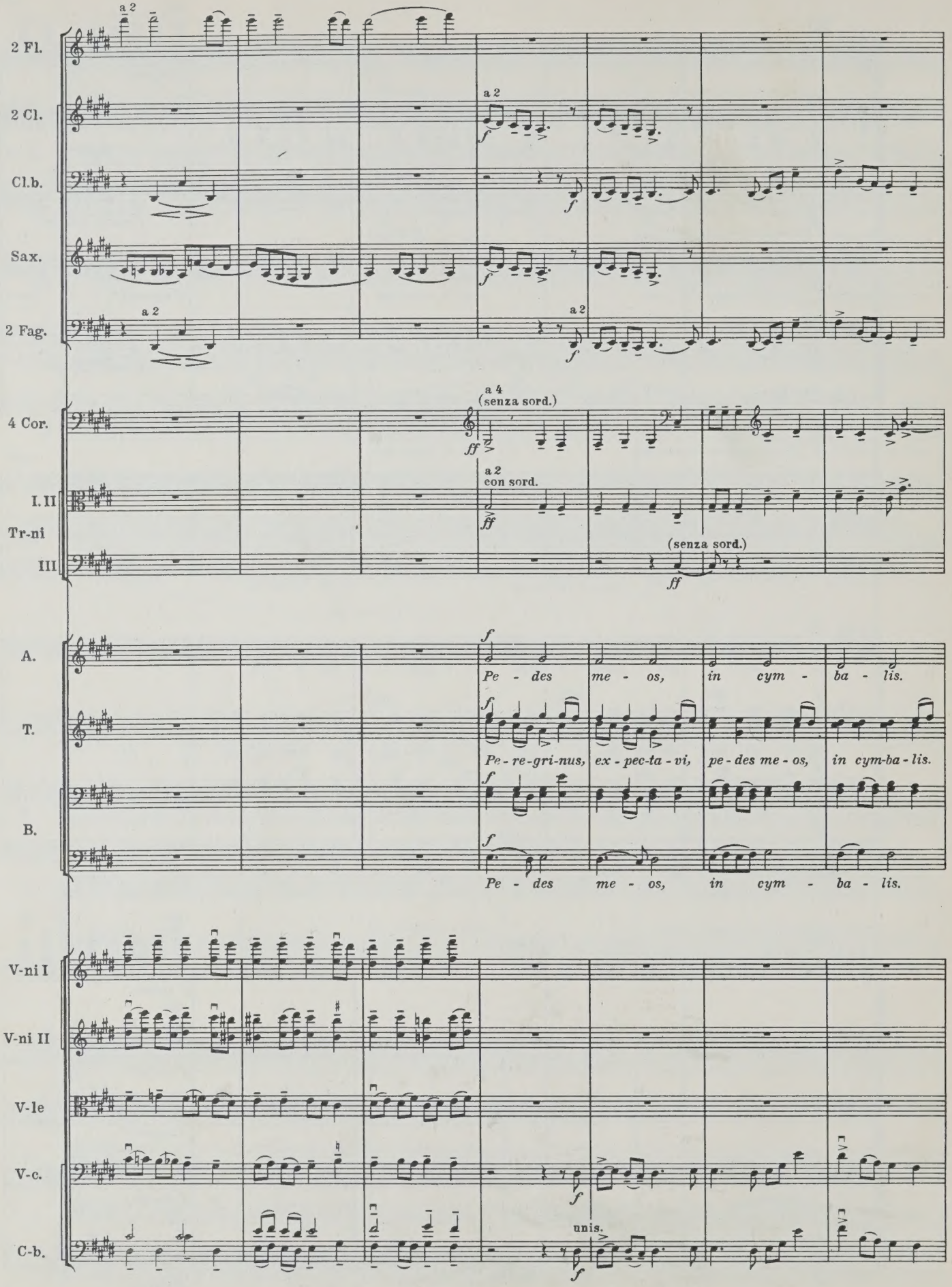
Крестоносцы во Пскове 3. The Crusaders in Pskov

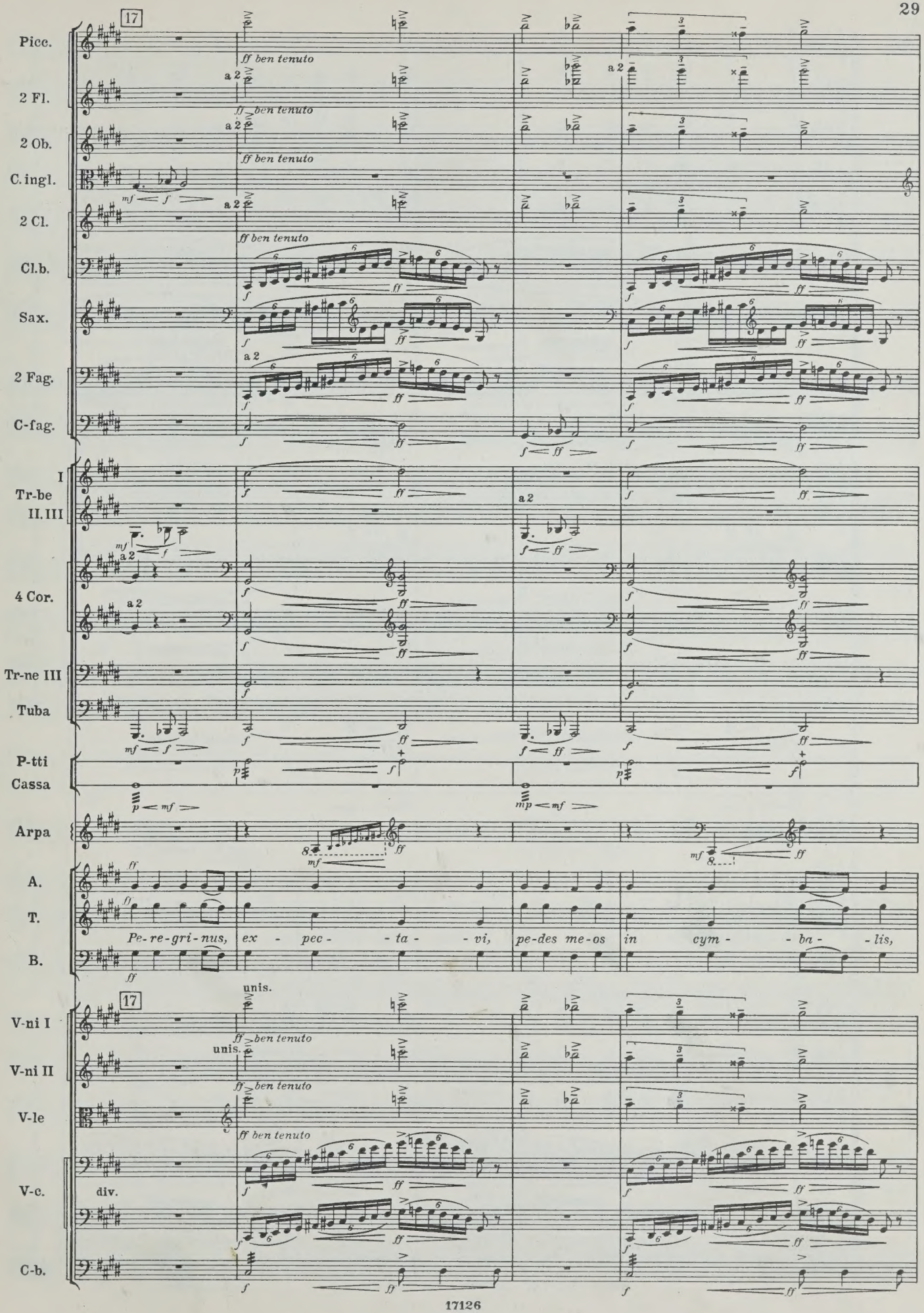


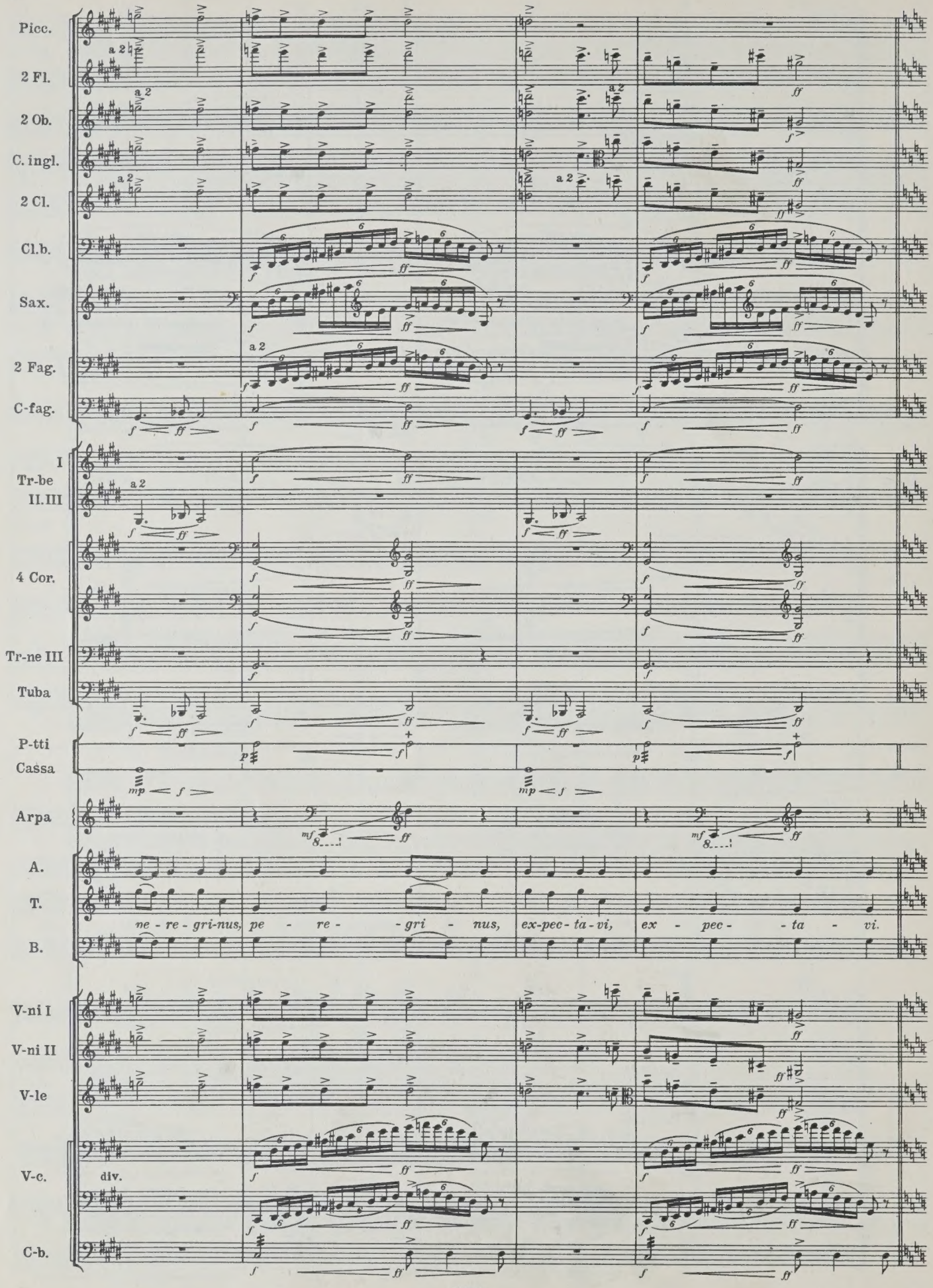

15 Andante ♩ = 60
Fl. I
C-fag.
I
Tr-be
II. III
ff senza sord.
I
Cor. II
III. IV
3 Tr-ni
e Tuba
Cassa
T-tam
Alti
Tenori
Bassi
Pe - re - gri - nus, ex - pec -
Pe-re-gri-nus, pe-re-gri-nus, ex-pec-ta-vi,
Pe - re - gri - nus, ex - pec -
15 Andante ♩ = 60
V-ni I
V-ni II
V-le
V-c.
C-b.

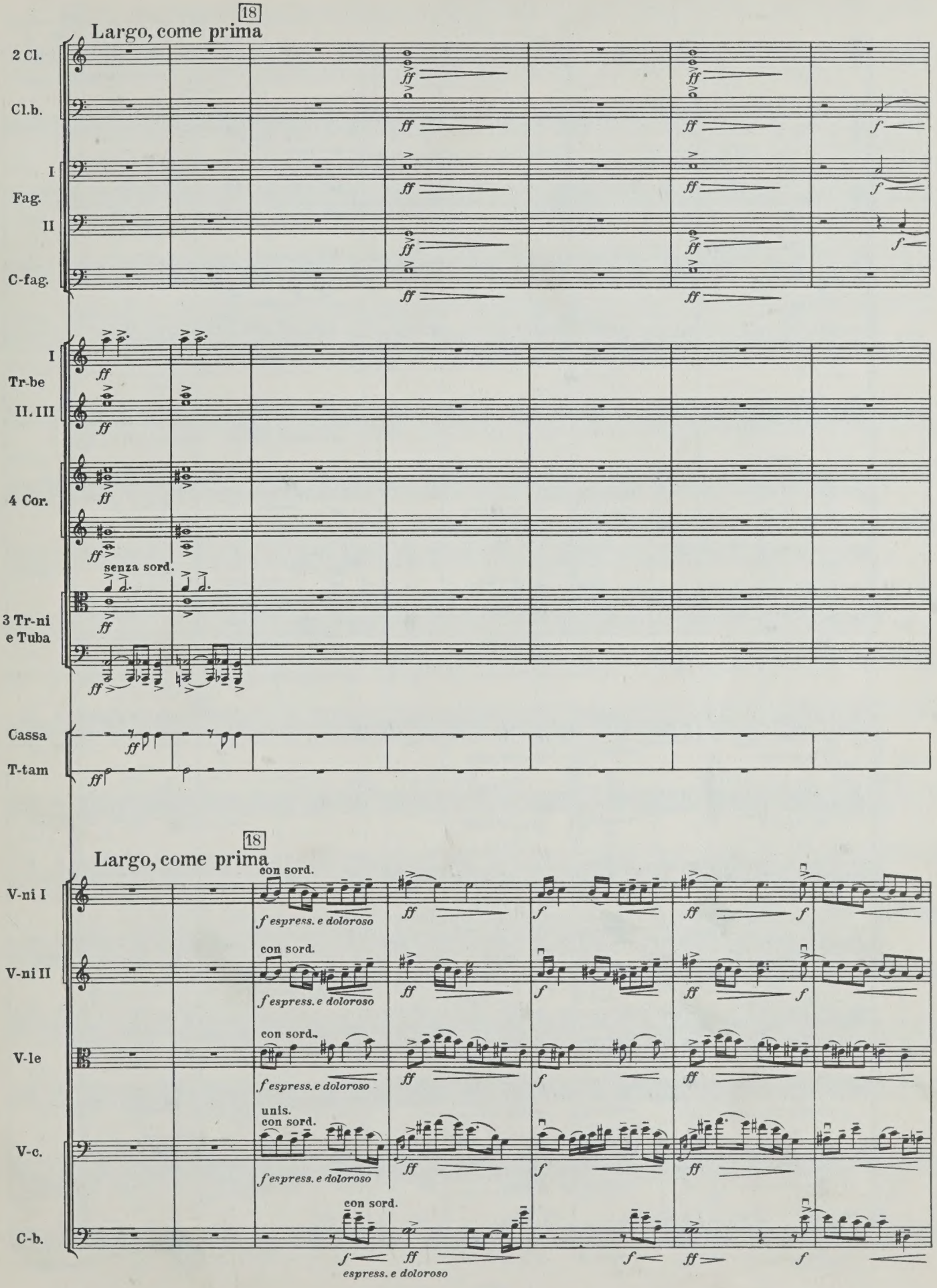

Fl. I
2 Ob
Cl.b.
2 Fag.
C-fag.
Tr-ba III
II
Cor.
IV
Tuba
Cassa
A.
T.
B.
V-ni I
V-ni II
V-le
V-c.
C-b.
a 2
ta - vi, pe - des me - os, in cym - ba - lis,
ex-pec-ta-vi, pe-des me-os, pe-des me-os, in cym-ba-lis, in cym - ba - lis,
ta - vi, pe - des me - os, in cym - ba - lis,

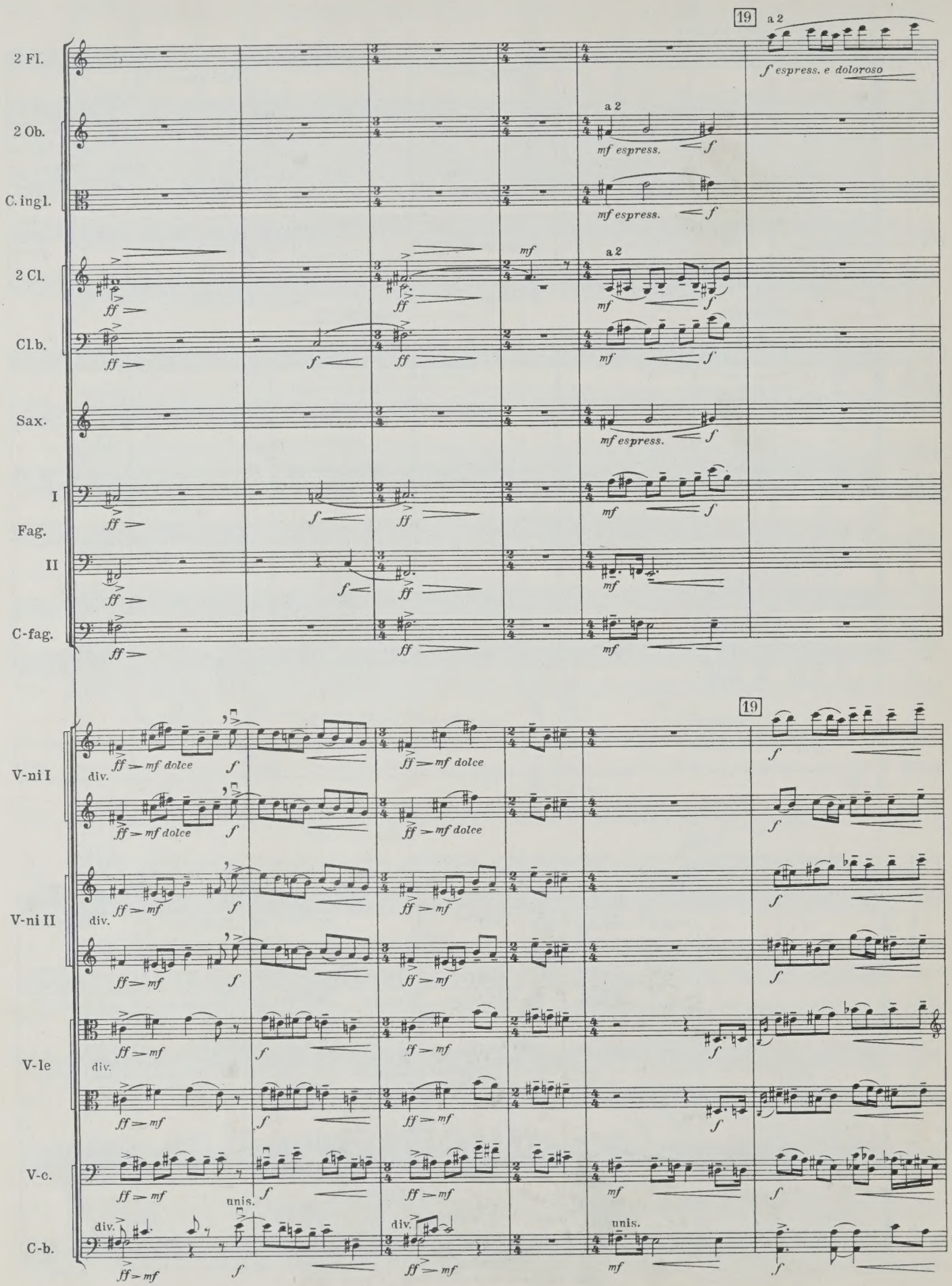

16
2 Fl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
a 2
f
espress.
4 Cor.
I. II
Tr-nf
III
A.
T.
B.
pe - re - gri - nus, ex - pec - ta - vi,
pe - re - gri - nus, ex - pec - ta - vi, pe - des me - os, in cym - ba - lis.
pe - re - gri - nus, ex - pec - ta - vi.
16
V-ni I
V-ni II
V-le
V-c.
C-b.
div.
pizz.
arco

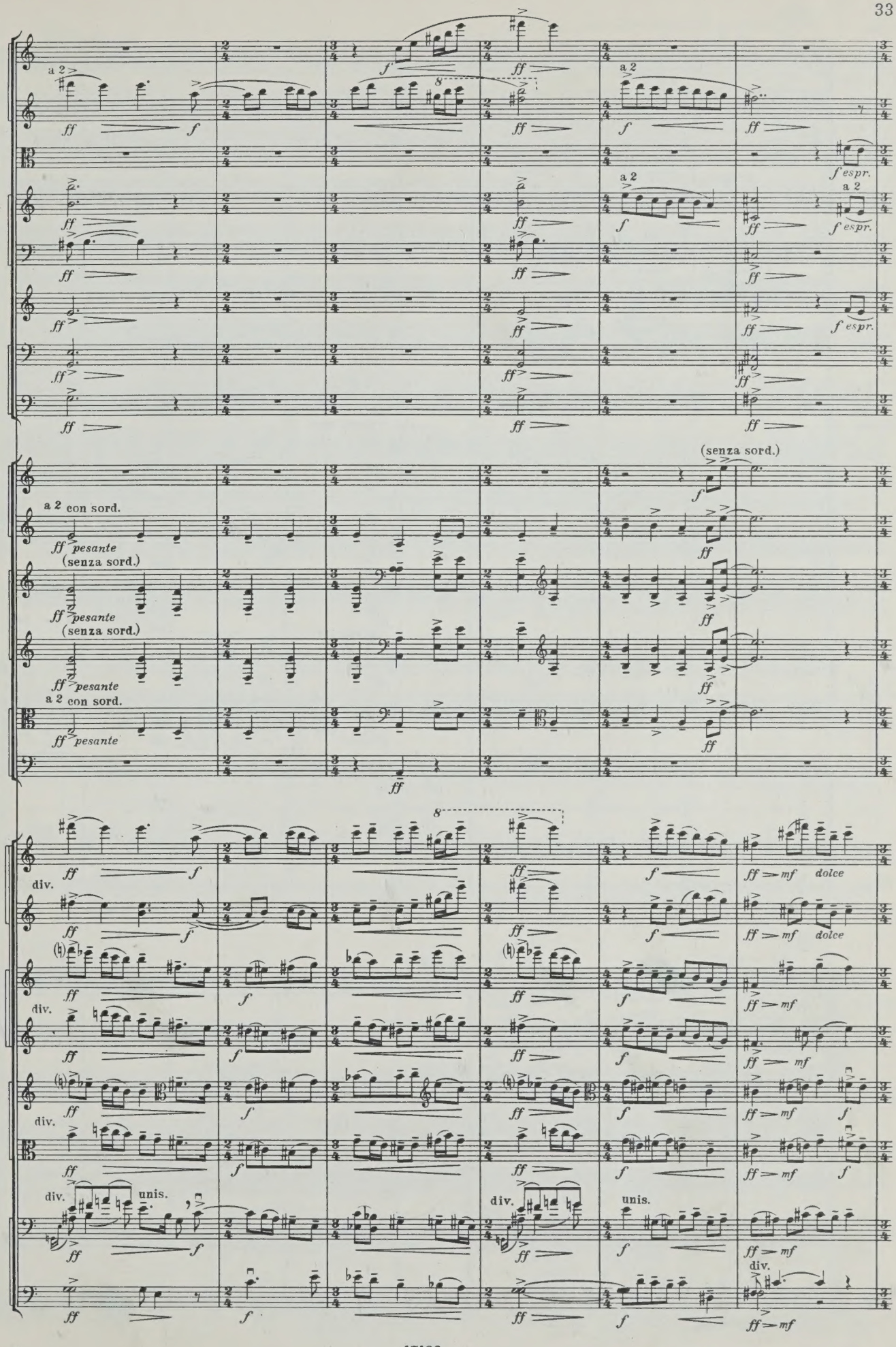

2 Fl.
2 Cl.
Cl.b.
Sax.
2 Fag.
a 2
4 Cor.
a 4
(senza sord.)
I. II
Tr-ni
III
a 2
con sord.
(senza sord.)
A.
T.
B.
Pe - des me - os, in cym - ba - lis.
Pe - re-gri-nus, ex - pec-ta - vi, pe - des me - os, in cym-ba - lis.
Pe - des me - os, in cym - ba - lis.
V-ni I
V-ni II
V-le
V-c.
C-b.
unis.

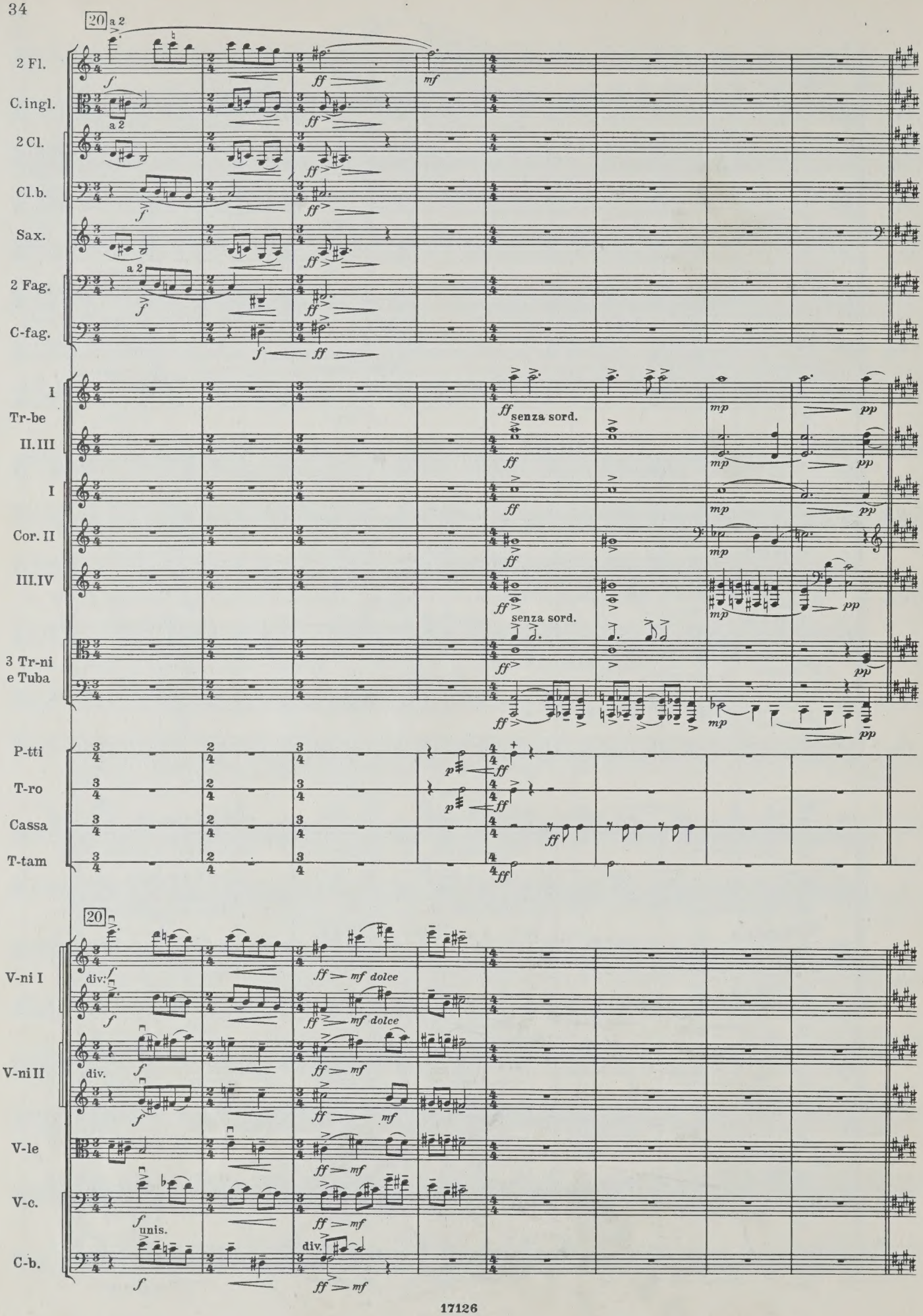

17
Picc.
2 Fl.
2 Ob.
C. ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
I
Tr-be
II. III
4 Cor.
Tr-ne III
Tuba
P-tti
Cassa
Arpa
A.
T.
B.
Pe-re-gri-nus, ex - pec - - ta - - vi, pe-des me-os in cym - - ba - - lis,
unis.
17
V-ni I
V-ni II
V-le
V-c.
div.
C-b.
ff ben tenuto
a 2
mf < f
f < ff
p < mf
mp < mf

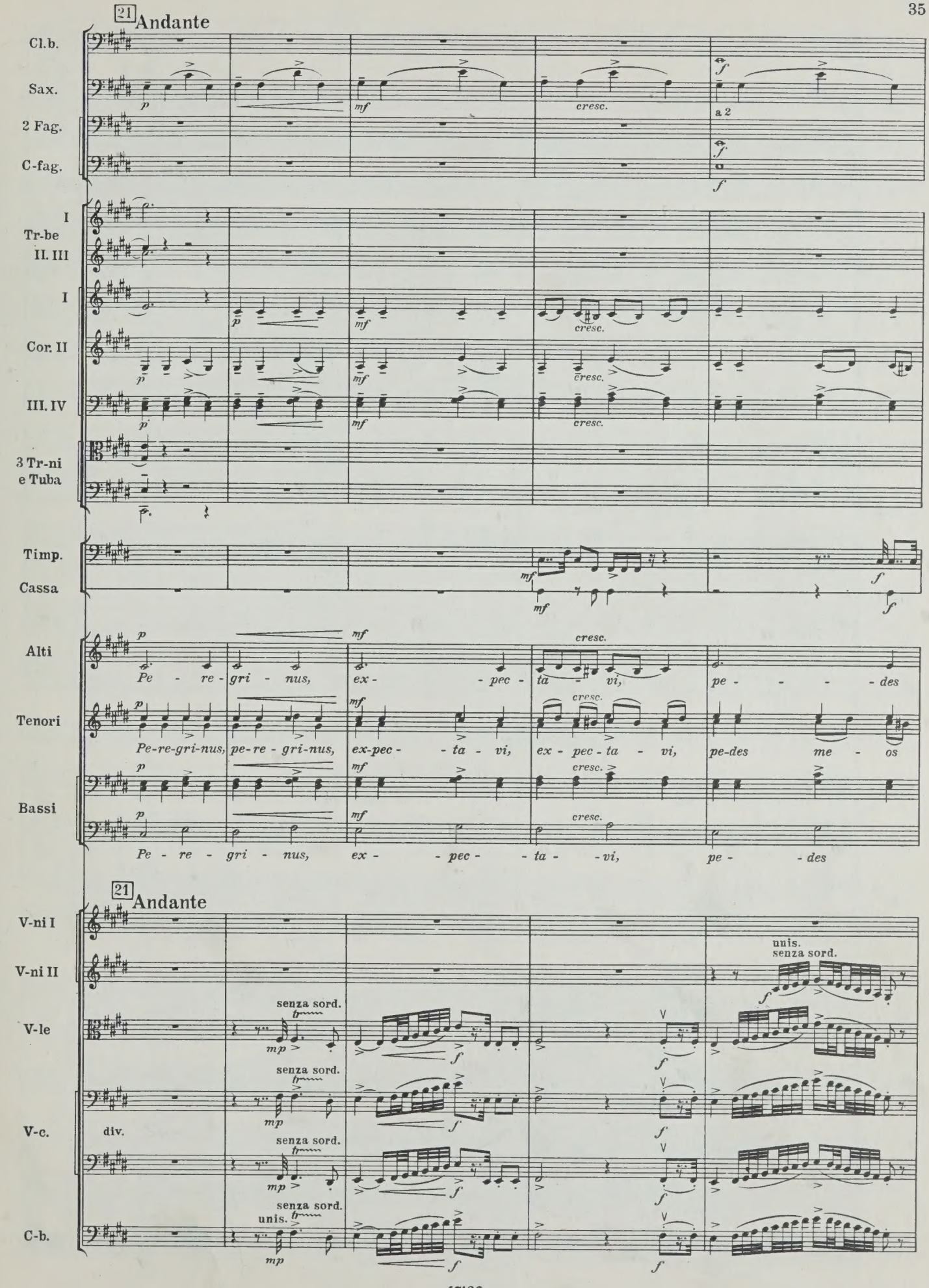

Picc.
2 Fl.
2 Ob.
C. ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
I
Tr-be
II. III
4 Cor.
Tr-ne III
Tuba
P-tti
Cassa
Arpa
A.
T.
B.
V-ni I
V-ni II
V-le
V-c.
C-b.
a 2
div.
ne - re - gri-nus, pe - re - gri - nus, ex-pec-ta-vi, ex - pec - ta - vi.

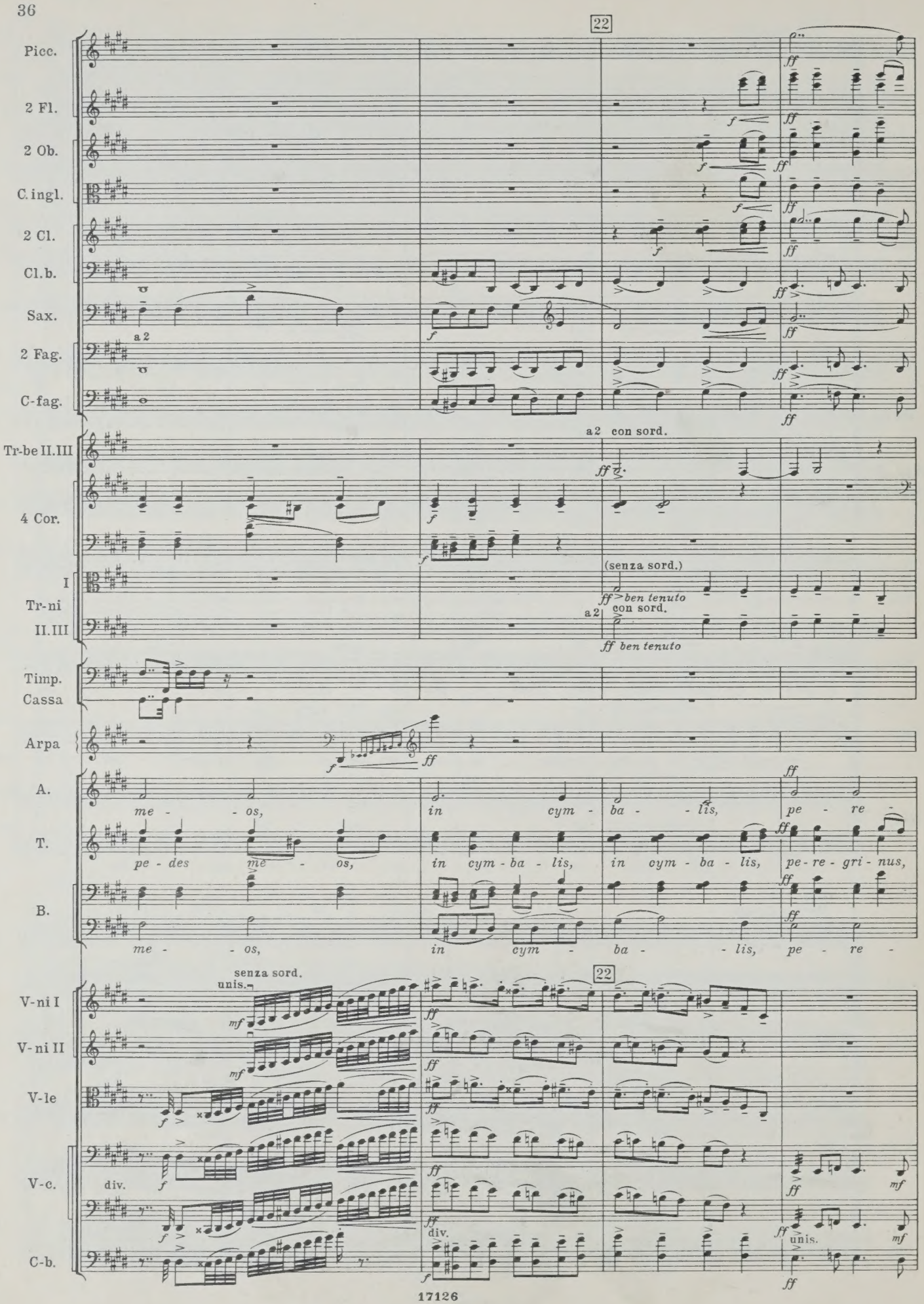

18
Largo, come prima
2 Cl.
Cl.b.
I
Fag.
II
C-fag.
I
Tr-be
II. III
4 Cor.
senza sord.
3 Tr-ni
e Tuba
Cassa
T-tam
18
Largo, come prima
V-ni I
V-ni II
V-le
V-c.
C-b.
con sord.
unis.
con sord.
f espress. e doloroso
espress. e doloroso

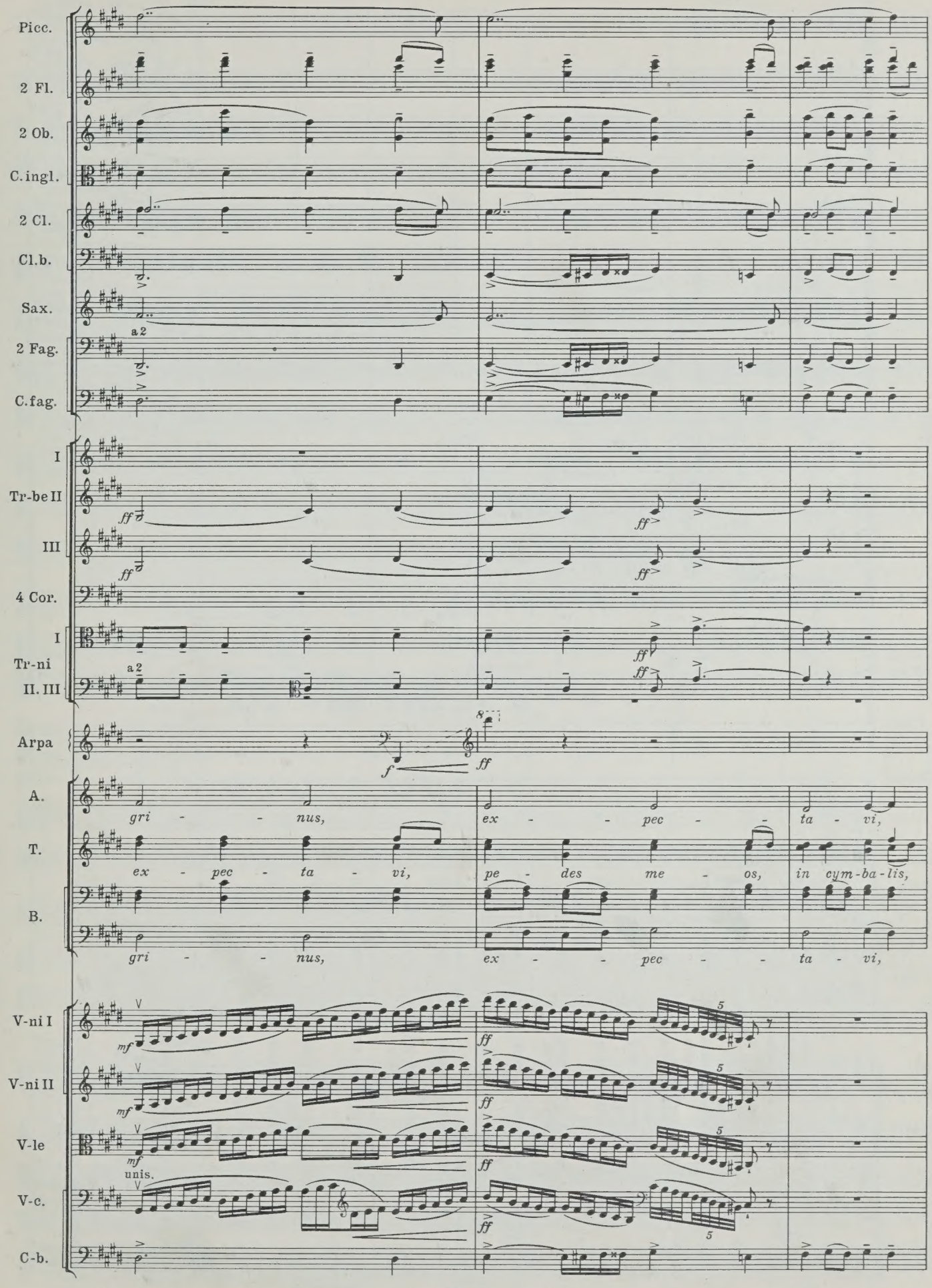

19
a 2
2 Fl.
f espress. e doloroso
2 Ob.
a 2
mf espress.
f
C. ingl.
mf espress.
f
2 Cl.
mf
a 2
ff
mf
f
Cl.b.
ff
f
ff
mf
f
Sax.
mf espress.
f
I
Fag.
II
C-fag.
ff
f
ff
mf
19
V-ni I
div.
ff mf dolce
f
V-ni II
ff mf
V-le
V-c.
unis.
C-b.
div.
unis.

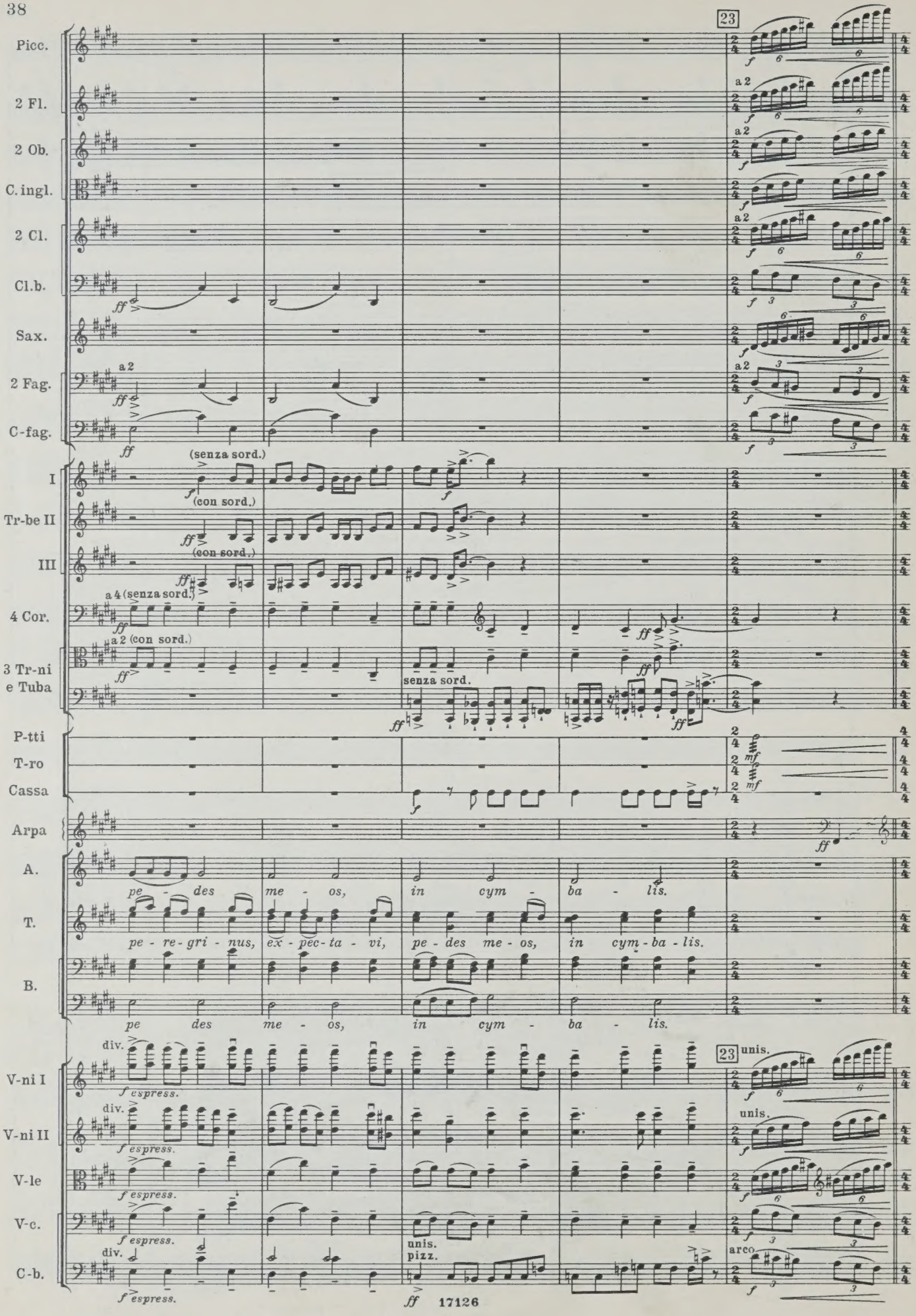

Picc.
2 Fl.
C. ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
I
Tr-be
II.III
4 Cor.
Tr-ni I.II
Tuba
V-ni I
V-ni II
V-le
V-c.
C-b.
a 2
con sord.
(senza sord.)
pesante
div.
unis.
dolce
espr.

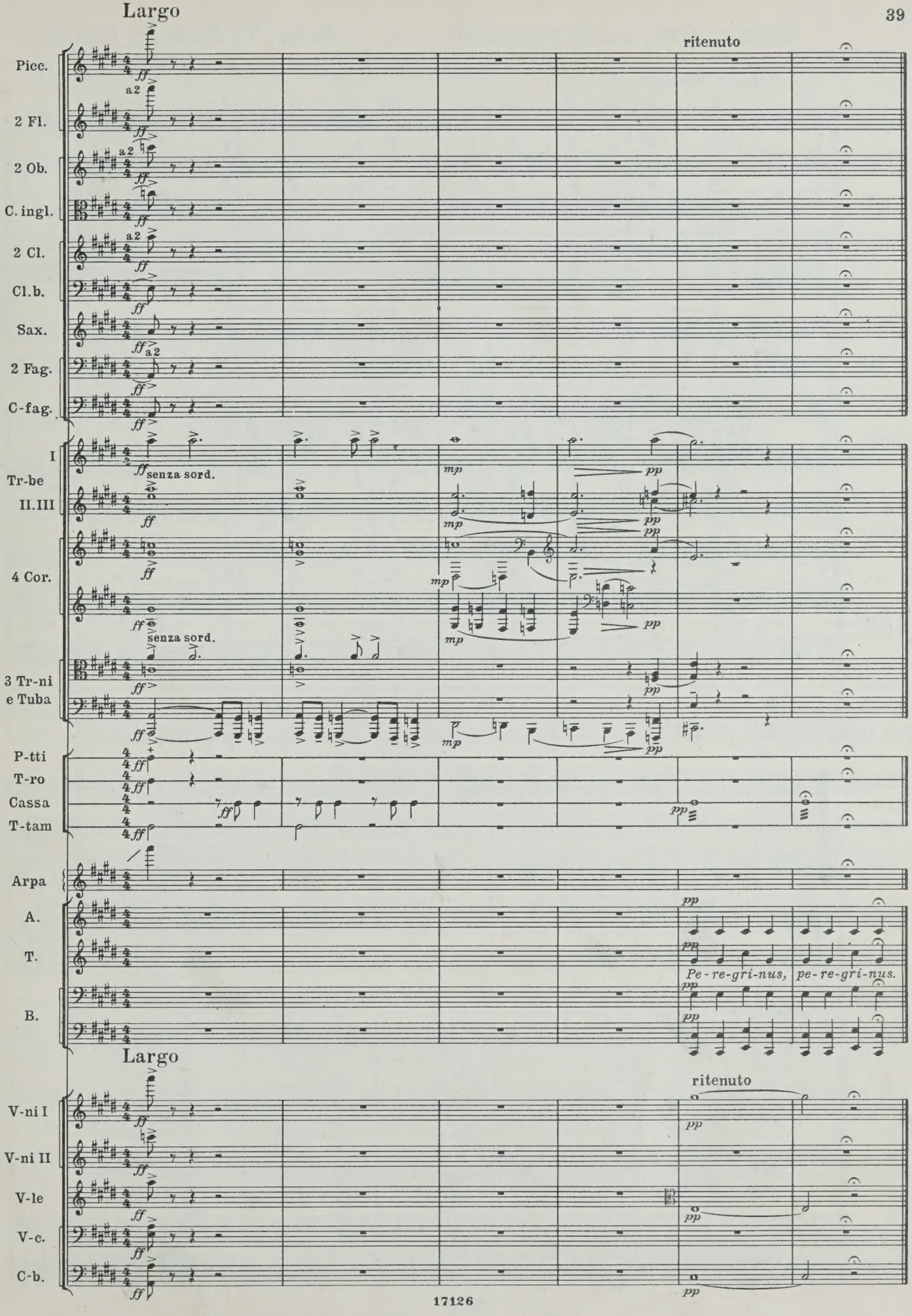

20
a 2
2 Fl.
C. ingl.
2 Cl.
Cl. b.
Sax.
2 Fag.
C-fag.
I
Tr-be
II. III
I
Cor. II
III. IV
3 Tr-ni
e Tuba
P-tti
T-ro
Cassa
T-tam
senza sord.
senza sord.
20
V-ni I
V-ni II
V-le
V-c.
C-b.
div.
div.
unis.
div.
mf dolce
mf dolce


21 Andante
Cl.b.
Sax.
2 Fag.
C-fag.
I
Tr-be
II. III
I
Cor. II
III. IV
3 Tr-ni
e Tuba
Timp.
Cassa
Alti
Tenori
Bassi
Pe - re - gri - nus, ex - pec - ta - vi, pe - des
Pe-re-gri-nus, pe-re - gri-nus, ex-pec - ta - vi, ex - pec - ta - vi, pe-des me - os
Pe - re - gri - nus, ex - pec - ta - vi, pe - des
cresc.
a 2
21 Andante
V-ni I
V-ni II
V-le
V-c.
C-b.
senza sord.
unis.
senza sord.
div.

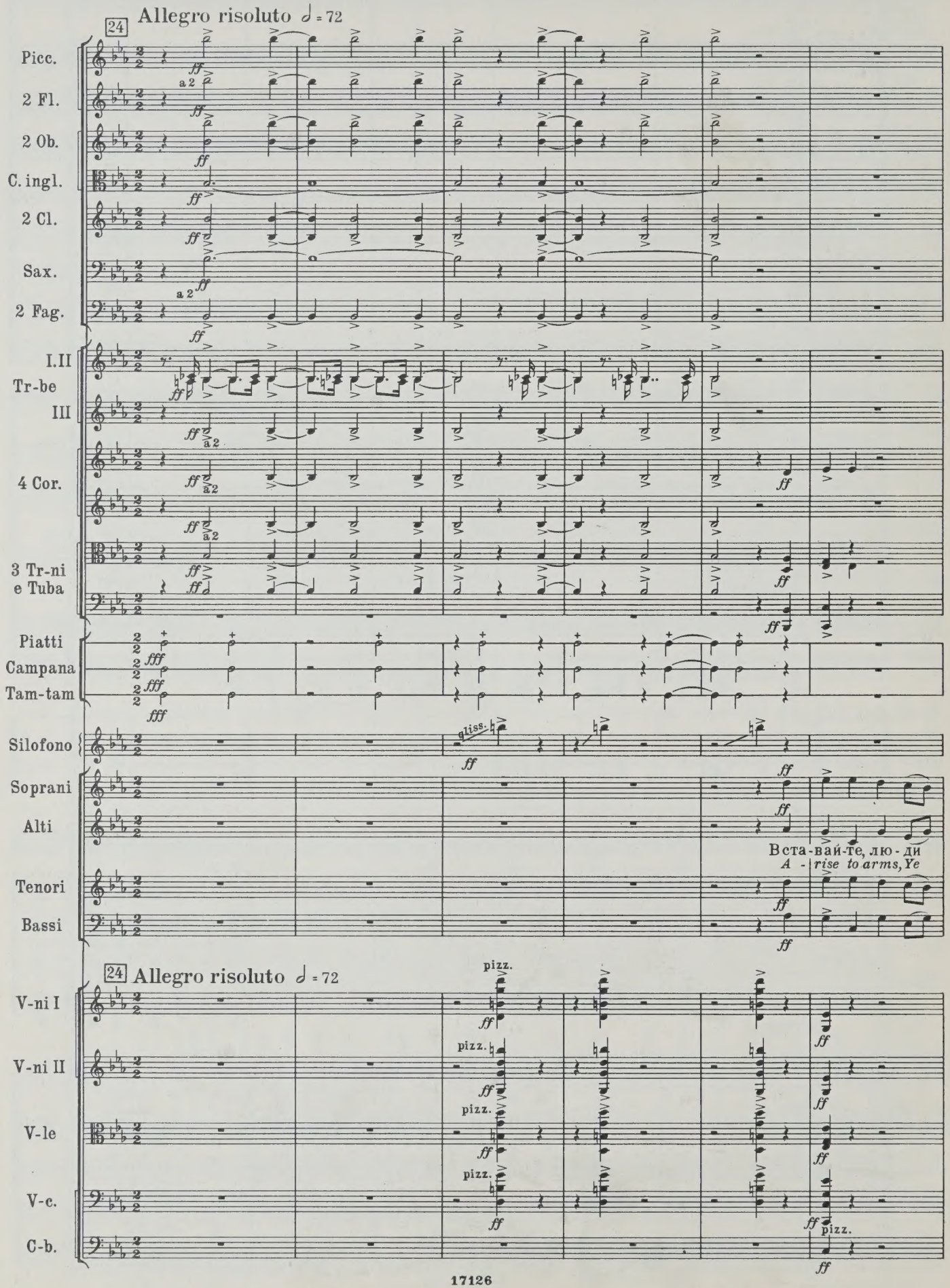

22
Picc.
2 Fl.
2 Ob.
C.ingl.
2 Cl.
Cl.b.
Sax.
a 2
2 Fag.
C-fag.
a2 con sord.
Tr-be II.III
4 Cor.
(senza sord.)
I
Tr-ni
II.III
ff ben tenuto
Timp.
Cassa
Arpa
A.
T.
B.
me - os,
in cym - ba - lis,
pe - re -
pe - des me - os,
in cym - ba - lis, in cym - ba - lis, pe - re - gri - nus,
senza sord.
unis.
22
V-ni I
V-ni II
V-le
V-c.
div.
C-b.
unis.

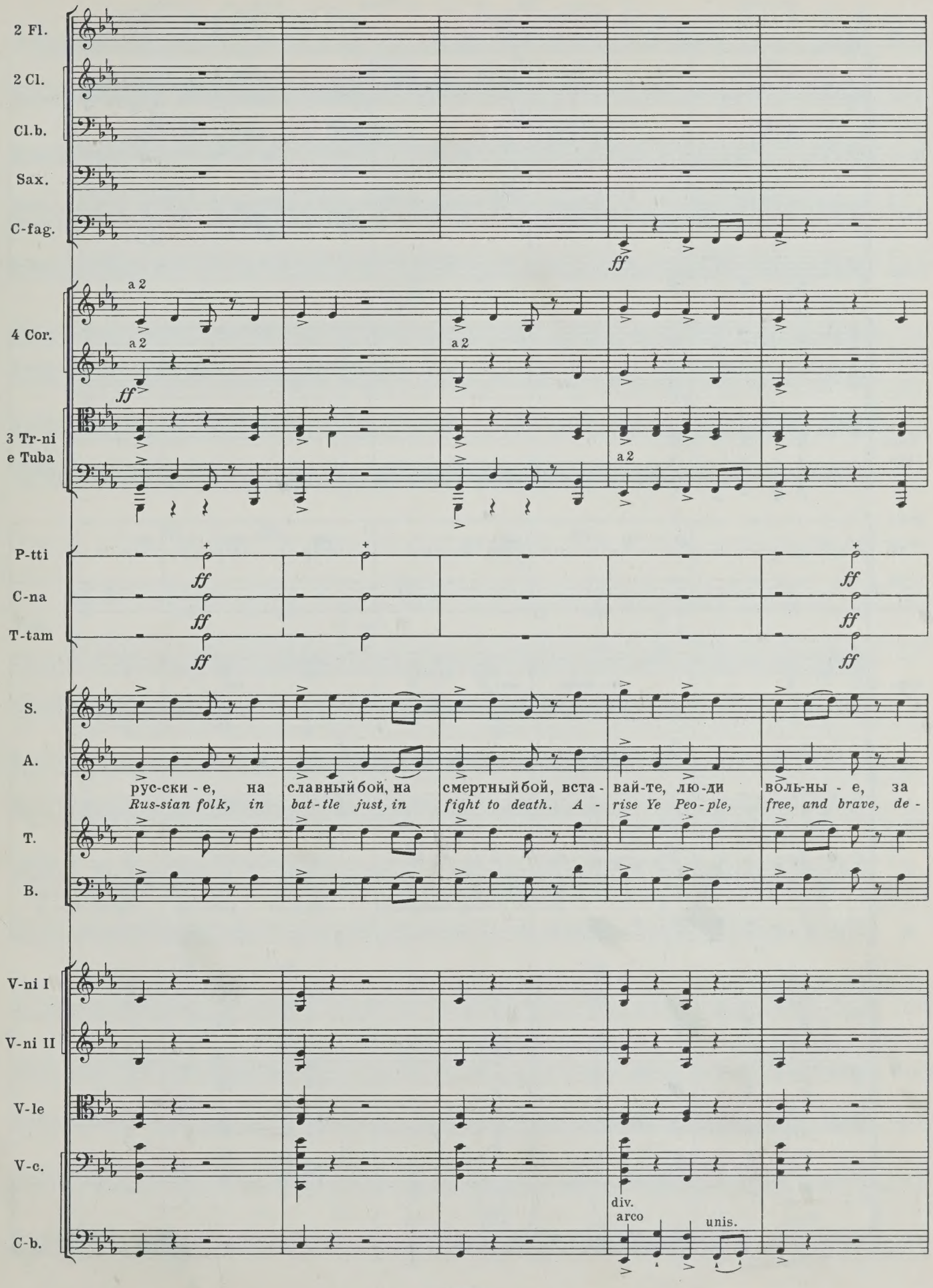

Picc.
2 Fl.
2 Ob.
C.ingl.
2 Cl.
Cl.b.
Sax.
a 2
2 Fag.
C.fag.
I
Tr-be II
III
4 Cor.
I
Tr-ni
II. III
a 2
Arpa
A.
T.
B.
gri - - nus,
ex - pec - ta - vi,
gri - - nus,
ex - - pec - ta - vi,
pe - des me - os,
in cym-ba-lis,
ex - - pec - - ta - vi,
V-ni I
V-ni II
V-le
unis.
V-c.
C-b.

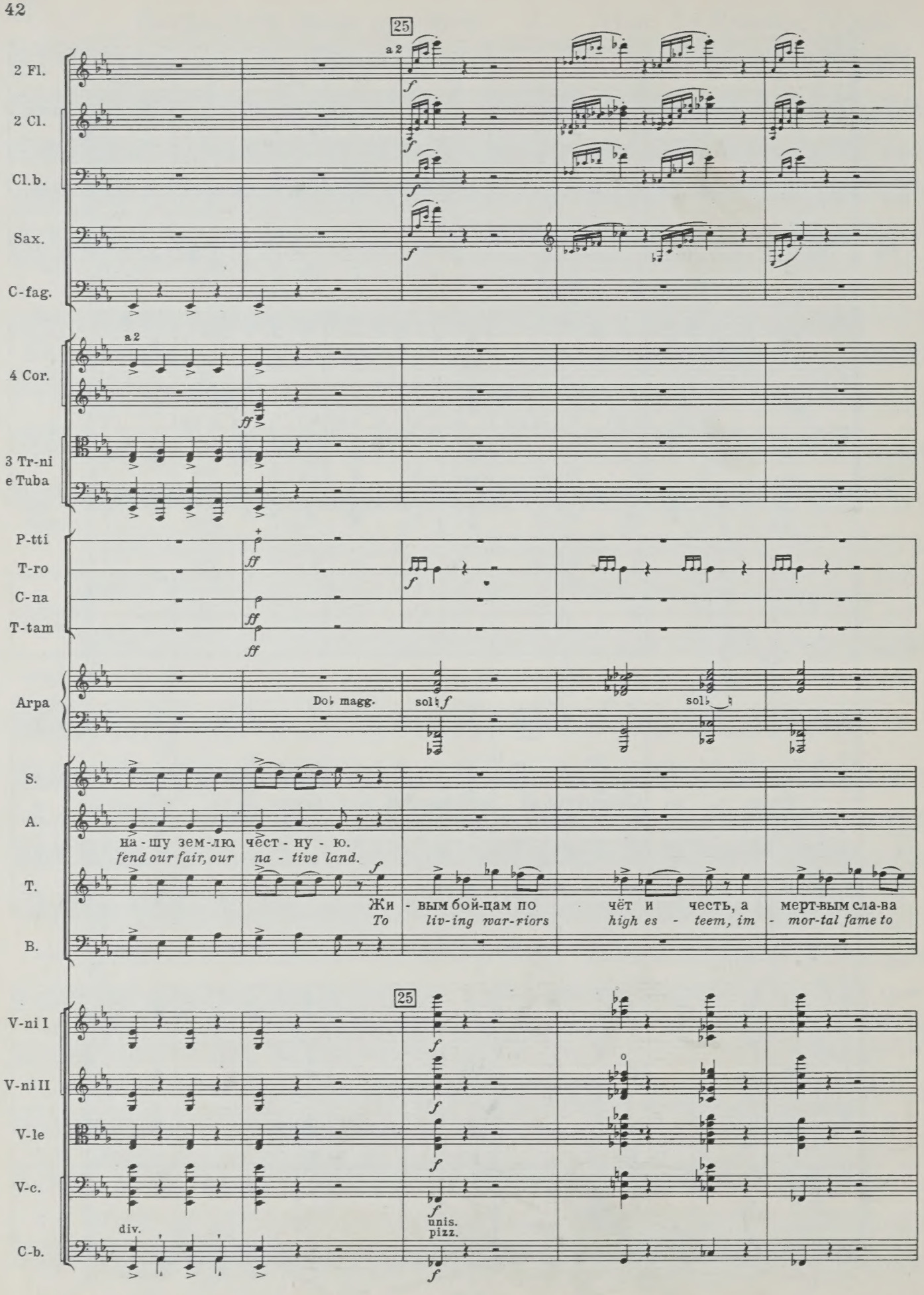

23
Picc.
2 Fl.
2 Ob.
C. ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
a 2
I
Tr-be II
III
4 Cor.
3 Tr-ni e Tuba
(senza sord.)
(con sord.)
a 4 (senza sord.)
a 2 (con sord.)
senza sord.
P-tti
T-ro
Cassa
Arpa
A.
T.
B.
pe - des me - os, in cym - ba - lis.
pe - re - gri - nus, ex - pec - ta - vi, pe - des me - os, in cym - ba - lis.
pe des me - os, in cym - ba - lis.
V-ni I
V-ni II
V-le
V-c.
C-b.
div.
unis.
unis. pizz.
arco
f espress.
17126

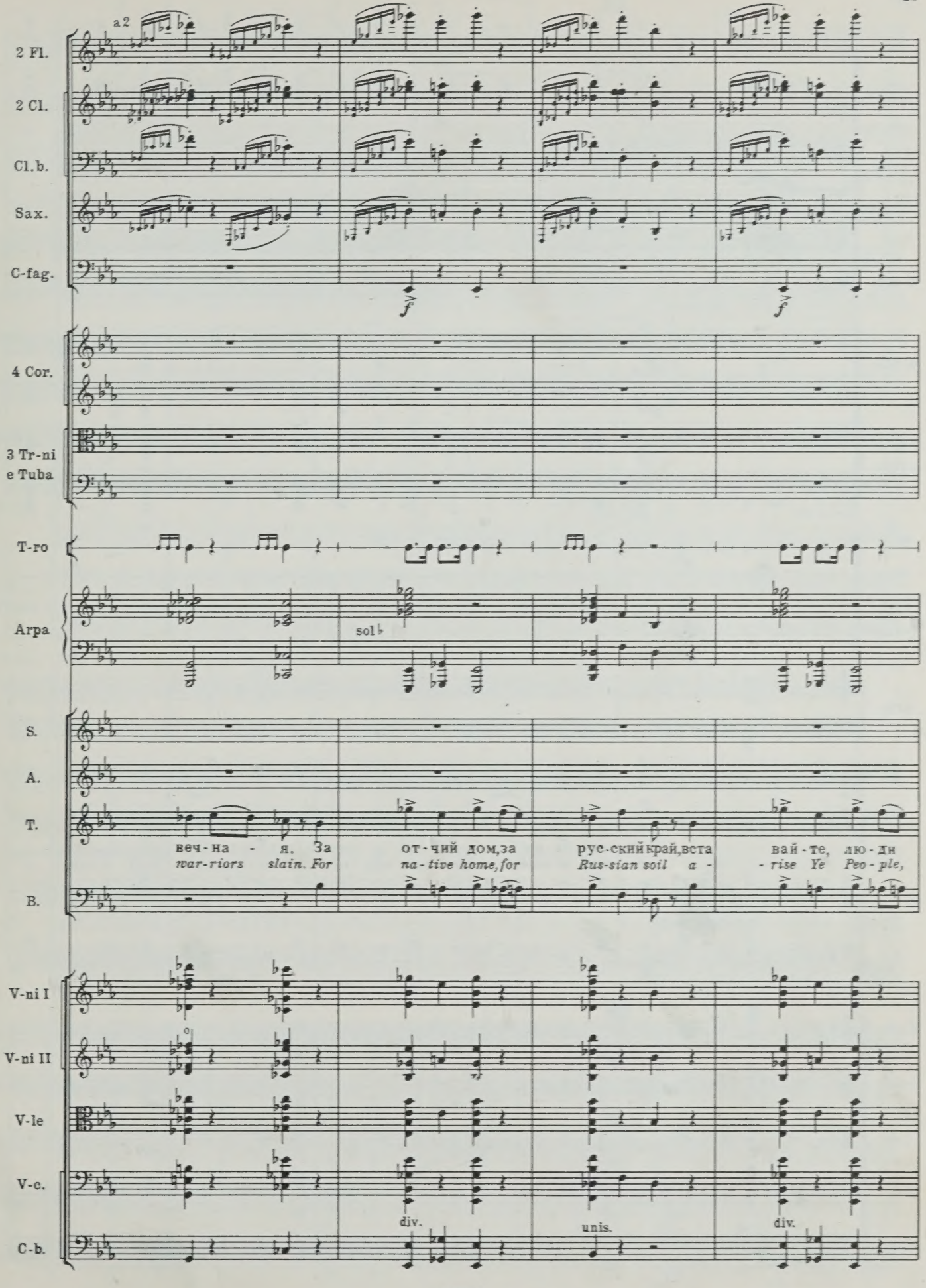

Largo
ritenuto
Picc.
2 Fl.
2 Ob.
C. ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
I
Tr-be
II.III
4 Cor.
3 Tr-ni
e Tuba
P-tti
T-ro
Cassa
T-tam
Arpa
A.
T.
B.
senza sord.
Pe-re-gri-nus, pe-re-gri-nus.
Largo
ritenuto
V-ni I
V-ni II
V-le
V-c.
C-b.

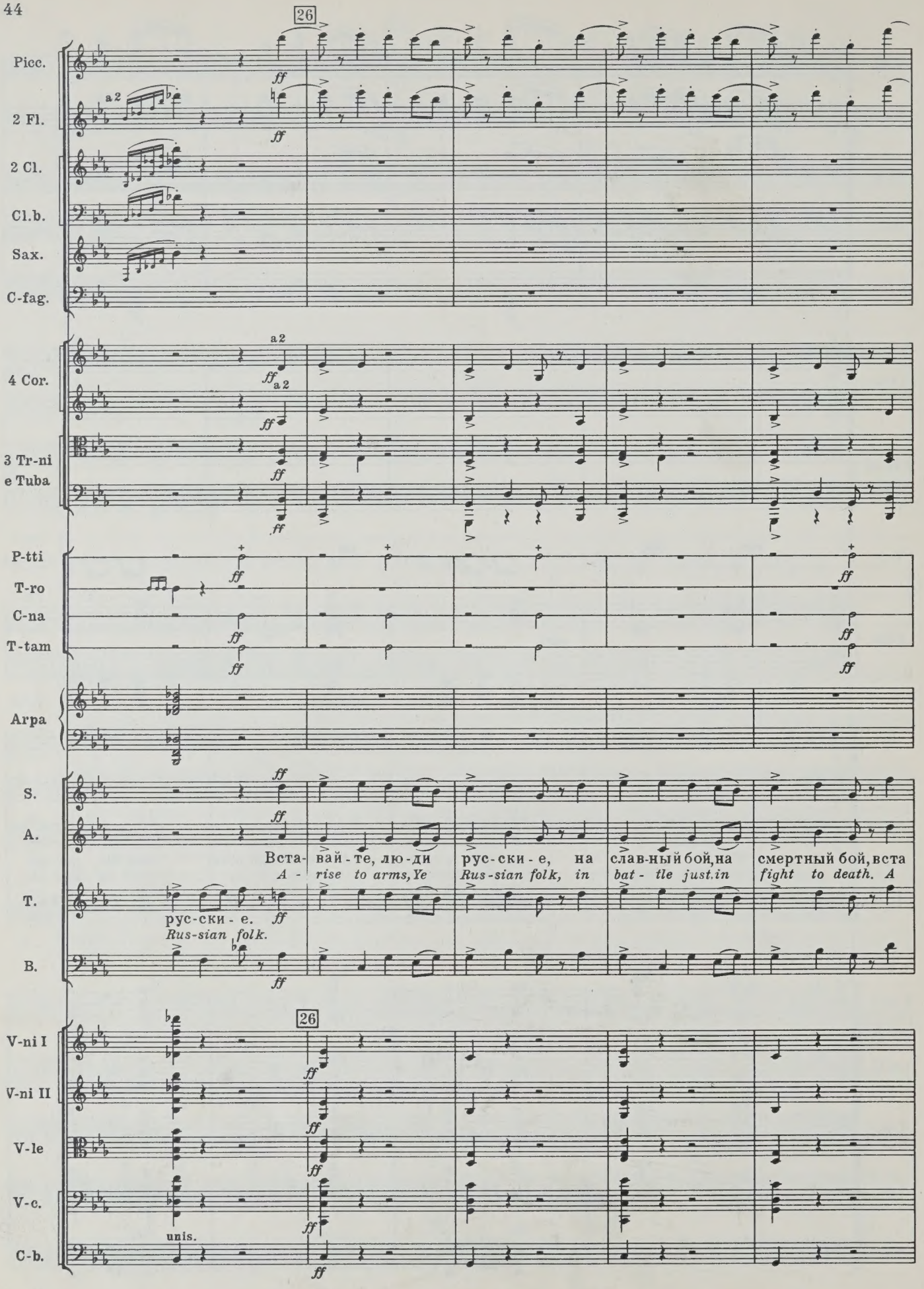
Вставайте, люди русские 4. Arise, Ye Russian People

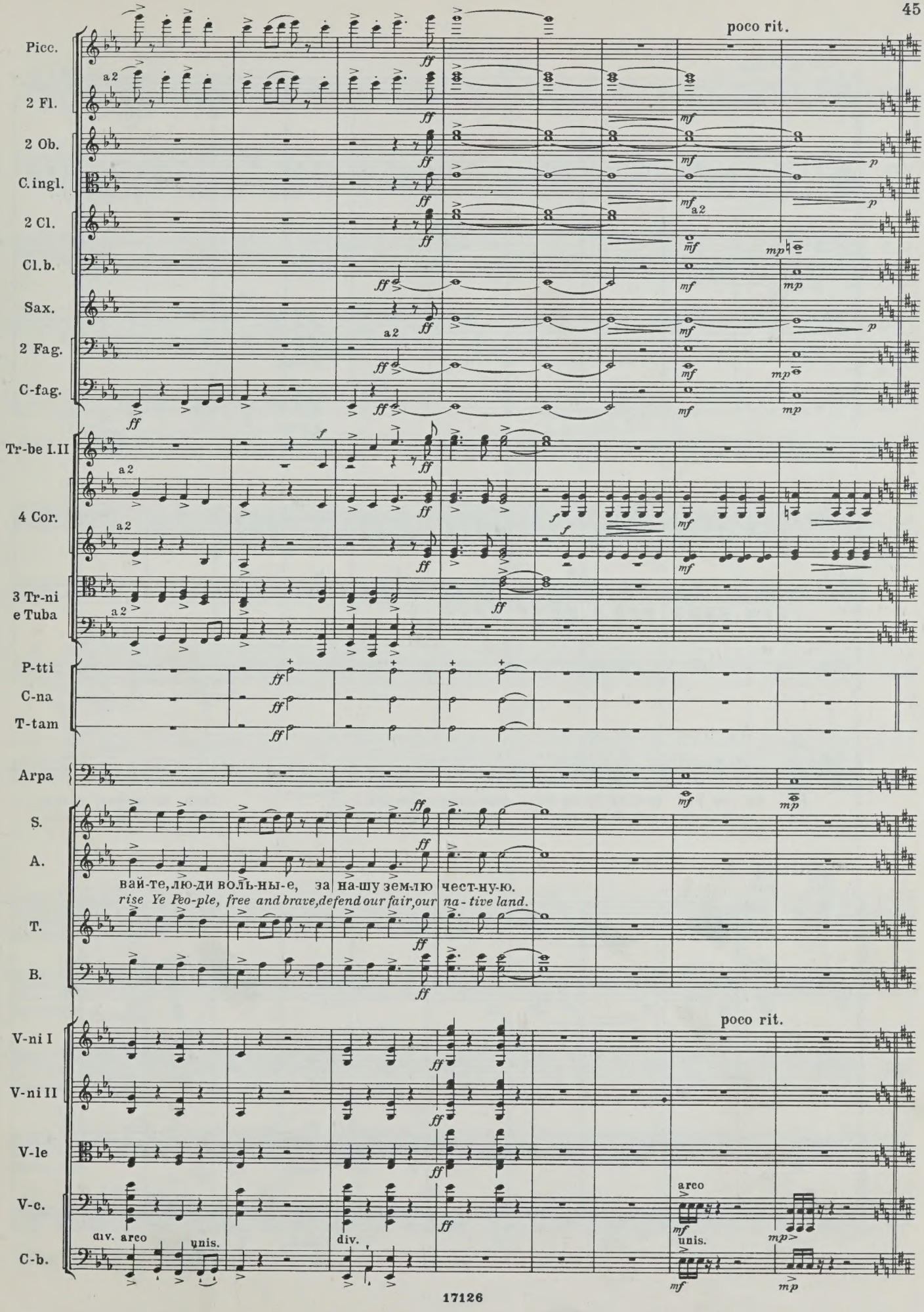


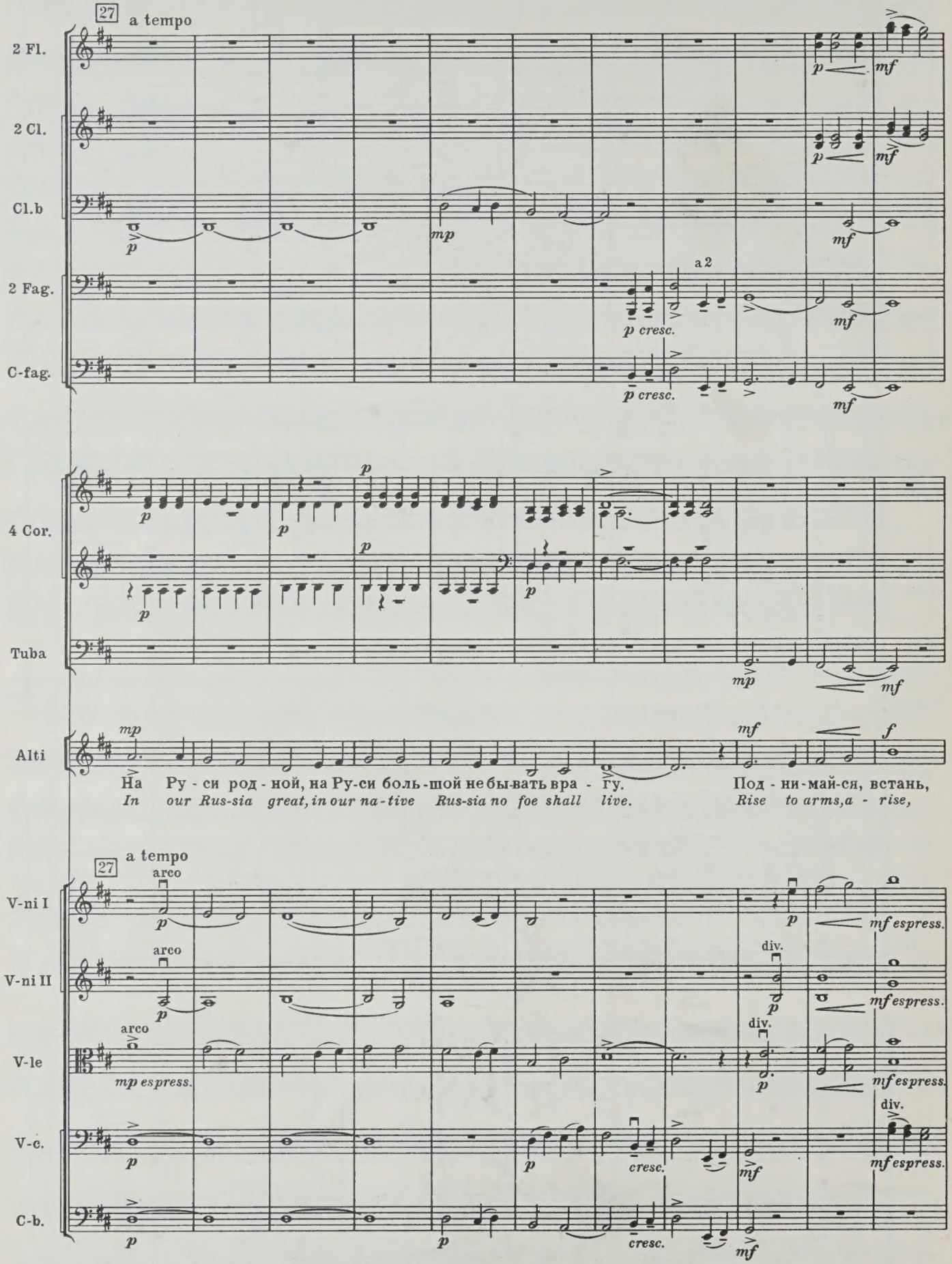

2 Fl.
2 Cl.
Cl.b.
Sax.
C-fag.
ff
4 Cor.
a 2
3 Tr-ni
e Tuba
P-tti
C-na
T-tam
S.
A.
рус-ски - е, на
Rus-sian folk, in
славный бой, на
bat-tle just, in
смертный бой, вста -
fight to death. A -
вай-те, лю-ди
rise Ye Peo-ple,
воль-ны - е, за
free, and brave, de -
T.
B.
V-ni I
V-ni II
V-le
V-c.
C-b.
div.
arco
unis.

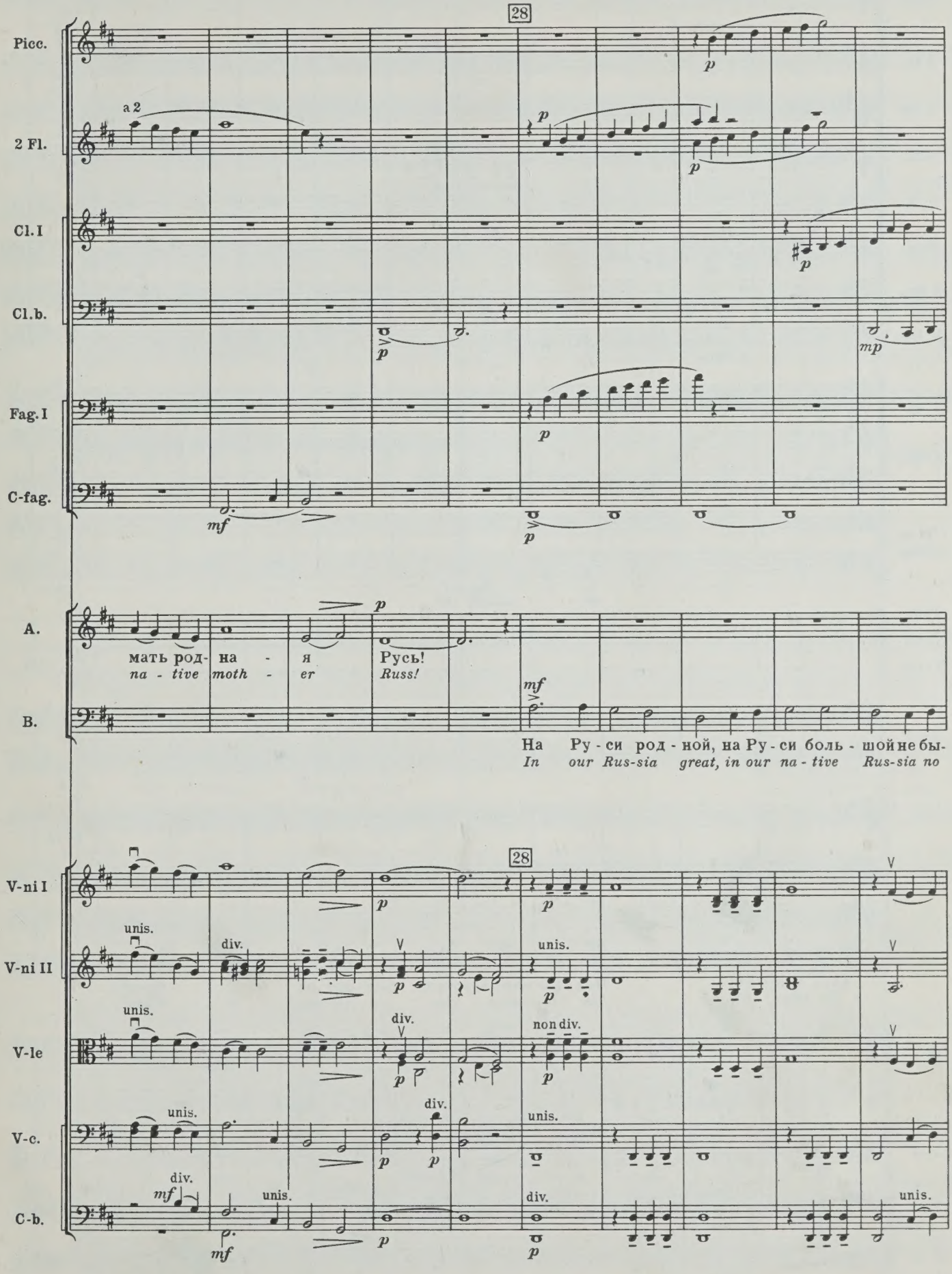

25
2 Fl.
2 Cl.
Cl.b.
Sax.
C-fag.
a 2
4 Cor.
3 Tr-ni
e Tuba
P-tti
T-ro
C-na
T-tam
Arpa
Dob magg.
S.
A.
T.
B.
на - шу зем - лю,
fend our fair, our
чест - ну - ю.
na - tive land.
Жи - вым бой-цам по
To liv-ing war-riors
чёт и честь, а
high es - teem, im
мерт-вым сла-ва
- mor-tal fame to
25
V-ni I
V-ni II
V-le
V-c.
C-b.
div.
unis.
pizz.

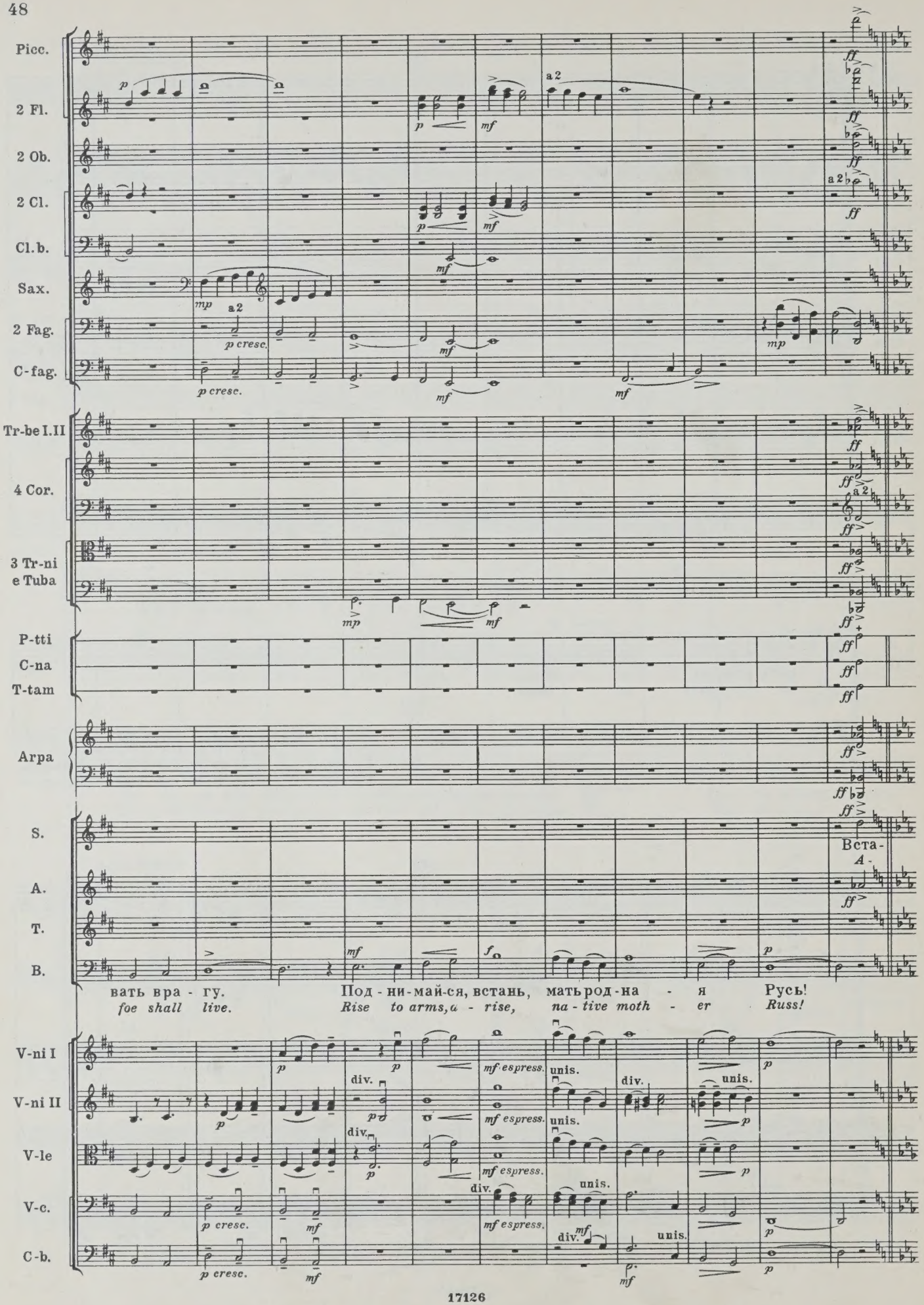

2 Fl.
2 Cl.
Cl.b.
Sax.
C-fag.
a 2
f
f
4 Cor.
3 Tr-ni
e Tuba
T-ro
Arpa
sol♭
S.
A.
T.
B.
веч-на - я. За
war-riors slain. For
от-чий дом,за
na-tive home,for
рус-скийкрай,вста
Rus-sian soil a -
вай-те, лю-ди
-rise Ye Peo-ple,
V-ni I
V-ni II
V-le
V-c.
C-b.
div.
unis.
div.

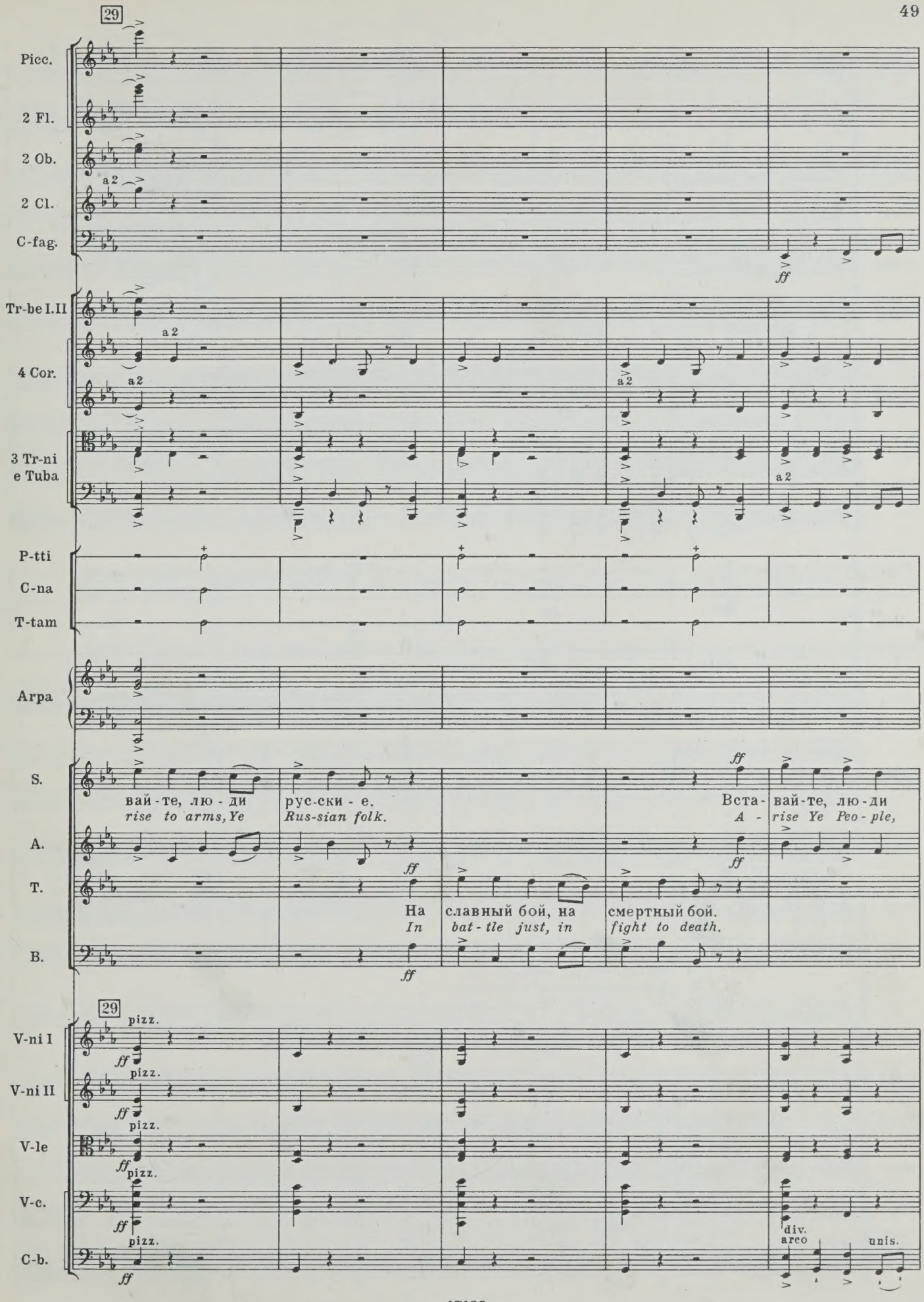

26
Picc.
2 Fl.
a 2
2 Cl.
Cl.b.
Sax.
C-fag.
4 Cor.
a 2
3 Tr-ni
e Tuba
P-tti
T-ro
C-na
T-tam
Arpa
S.
A.
Вста- вай - те, лю - ди рус - ски - е, на слав-ный бой, на смертный бой, вста
A - rise to arms, Ye Rus-sian folk, in bat - tle just. in fight to death. A
T.
рус - ски - е.
Rus-sian folk.
B.
26
V-ni I
V-ni II
V-le
V-c.
unis.
C-b.

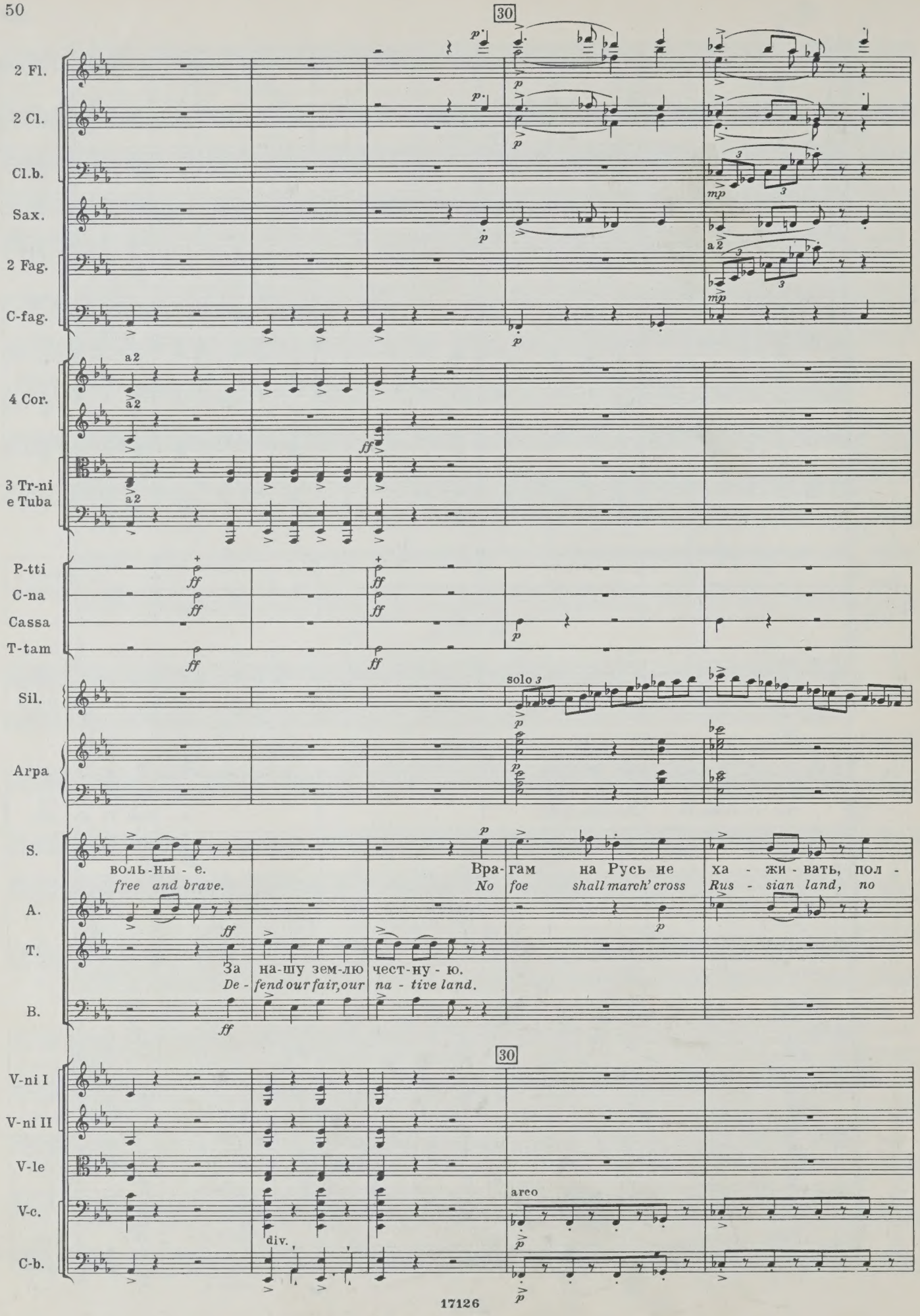

poco rit.
Picc.
2 Fl.
2 Ob.
C.ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
Tr-be I.II
4 Cor.
3 Tr-ni
e Tuba
P-tti
C-na
T-tam
Arpa
S.
A.
вай-те, лю-ди воль-ны-е, за на-шу зем-лю чест-ну-ю.
rise Ye Peo-ple, free and brave, defend our fair, our na-tive land.
T.
B.
poco rit.
V-ni I
V-ni II
V-le
V-c.
C-b.
div. arco
unis.
div.
arco
unis.

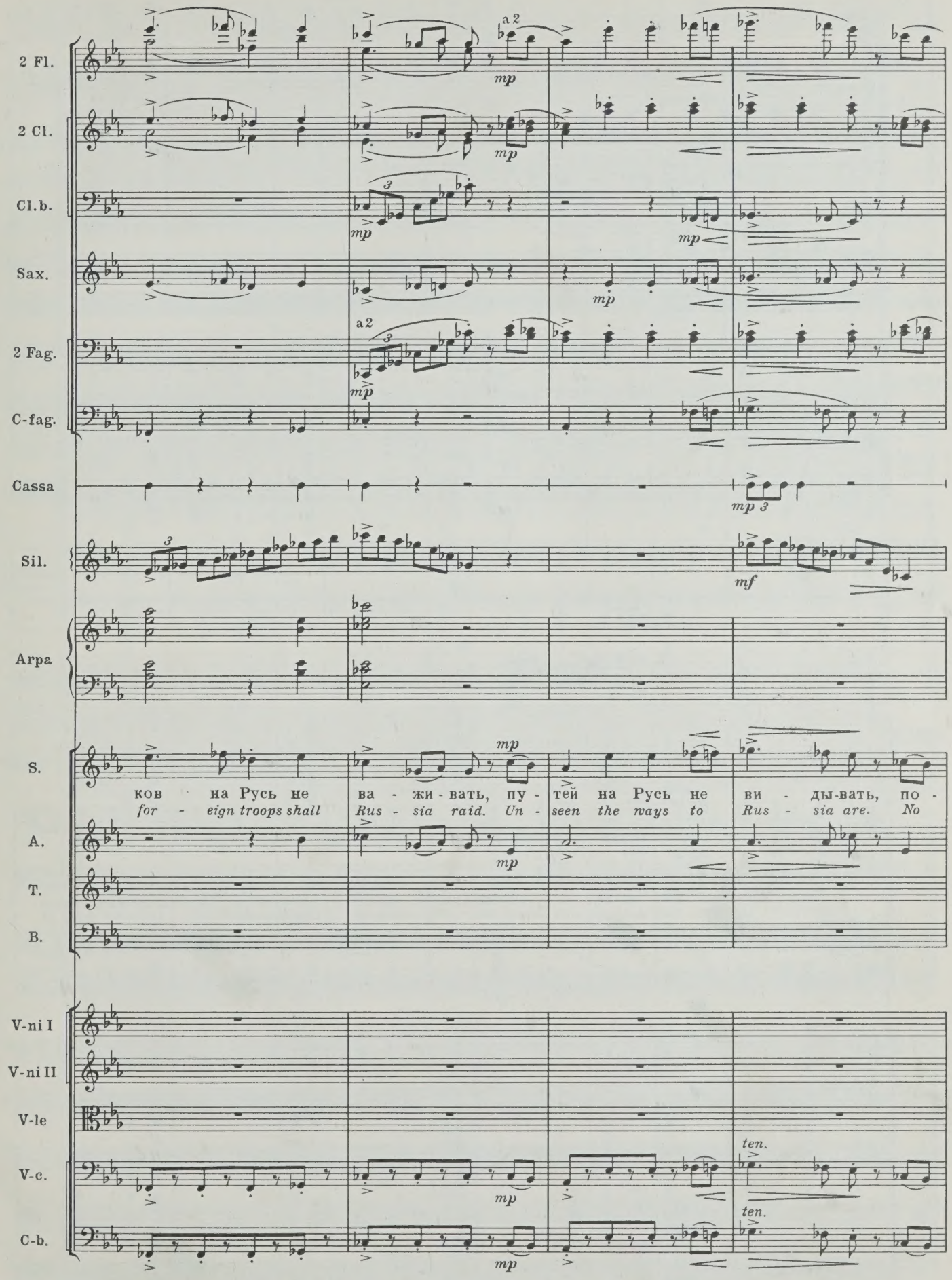

27
a tempo
2 Fl.
2 Cl.
Cl.b
2 Fag.
C-fag.
a 2
4 Cor.
Tuba
Alti
На Ру - си род - ной, на Ру-си боль-шой не бы-вать вра - гу.
In our Rus-sia great, in our na-tive Rus-sia no foe shall live.
Под - ни-май-ся, встань,
Rise to arms, a - rise,
27
a tempo
V-ni I
V-ni II
V-le
V-c.
C-b.
arco
div.
mp espress.
mf espress.
cresc.

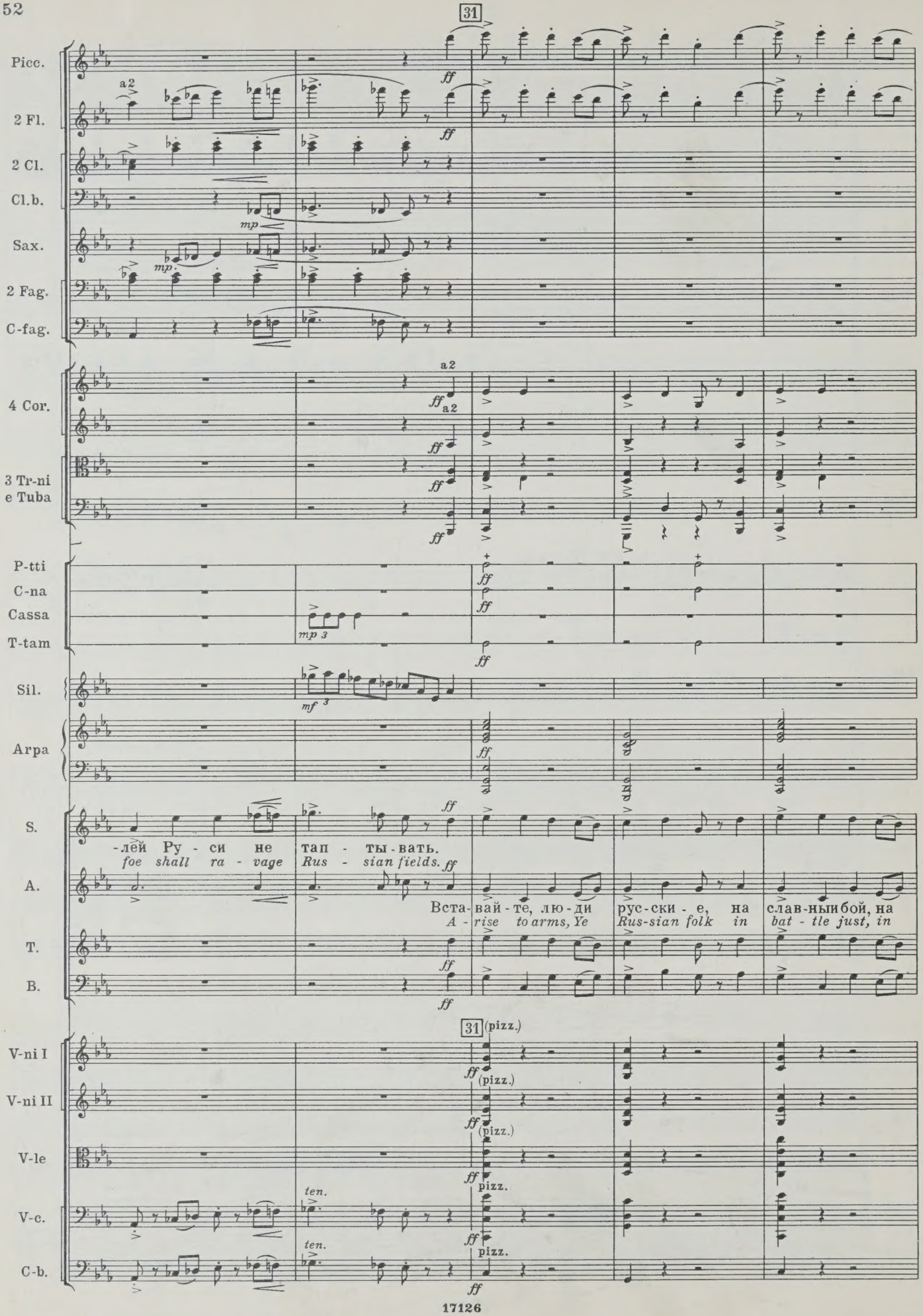

28
Picc.
a 2
2 Fl.
Cl. I
Cl. b.
Fag. I
C-fag.
A.
мать род- на - я
na - tive moth - er
Русь!
Russ!
B.
На Ру - си род - ной, на Ру - си боль - шой не бы-
In our Rus-sia great, in our na - tive Rus-sia no
28
V-ni I
V-ni II
V-le
V-c.
C-b.
unis.
div.
non div.

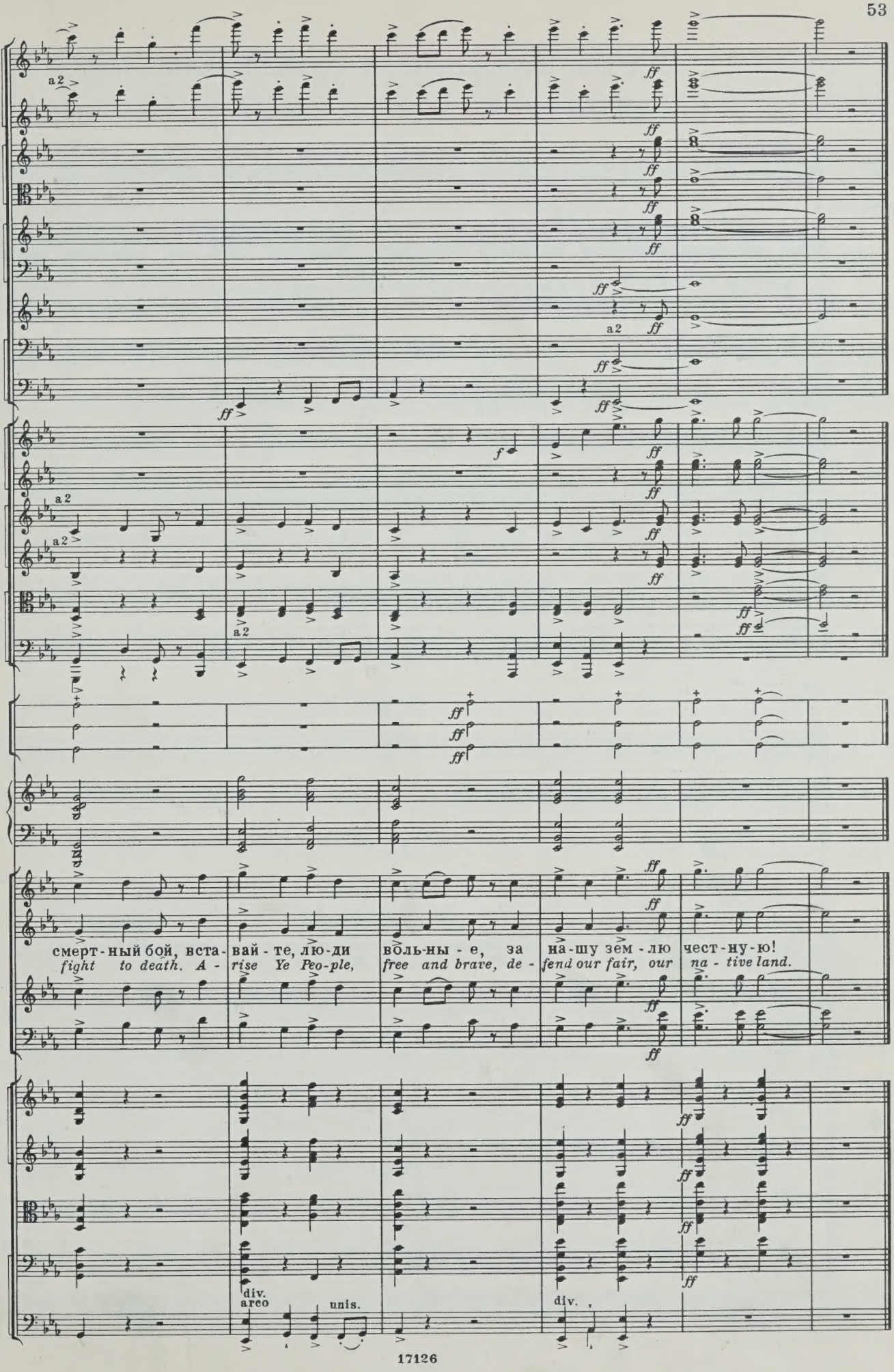

Picc.
2 Fl.
2 Ob.
2 Cl.
Cl. b.
Sax.
2 Fag.
C-fag.
Tr-be I.II
4 Cor.
3 Tr-ni e Tuba
P-tti
C-na
T-tam
Arpa
S.
A.
T.
B.
V-ni I
V-ni II
V-le
V-c.
C-b.
a 2
div.
unis.
вать вра - гу.
foe shall live.
Под - ни-май-ся, встань, мать род-на - я Русь!
Rise to arms, a - rise, na - tive moth - er Russ!


29
Picc.
2 Fl.
2 Ob.
a 2
2 Cl.
C-fag.
ff
Tr-be I.II
4 Cor.
a 2
3 Tr-ni
e Tuba
P-tti
C-na
T-tam
Arpa
S.
вай-те, лю-ди
rise to arms, Ye
рус-ски-е.
Rus-sian folk.
Вста-
A-
вай-те, лю-ди
rise Ye Peo-ple,
A.
T.
На
In
славный бой, на
bat-tle just, in
смертный бой.
fight to death.
B.
29
pizz.
V-ni I
V-ni II
V-le
V-c.
C-b.
div.
arco
unis.


30
2 Fl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
4 Cor.
3 Tr-ni
e Tuba
P-tti
C-na
Cassa
T-tam
Sil.
Arpa
S.
A.
T.
B.
воль-ны-е.
free and brave.
За
De-
на-шу зем-лю
fend our fair, our
чест-ну-ю.
na-tive land.
Вра-гам на Русь не
No foe shall march' cross
ха-жи-вать, пол-
Rus-sian land, no
solo
arco
div.
V-ni I
V-ni II
V-le
V-c.
C-b.


2 Fl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
Cassa
Sil.
Arpa
S.
A.
T.
B.
V-ni I
V-ni II
V-le
V-c.
C-b.
a 2
mp
mf
ков на Русь не ва - жи - вать, пу - тей на Русь не ви - ды-вать, по -
for - eign troops shall Rus - sia raid. Un - seen the ways to Rus - sia are. No
ten.

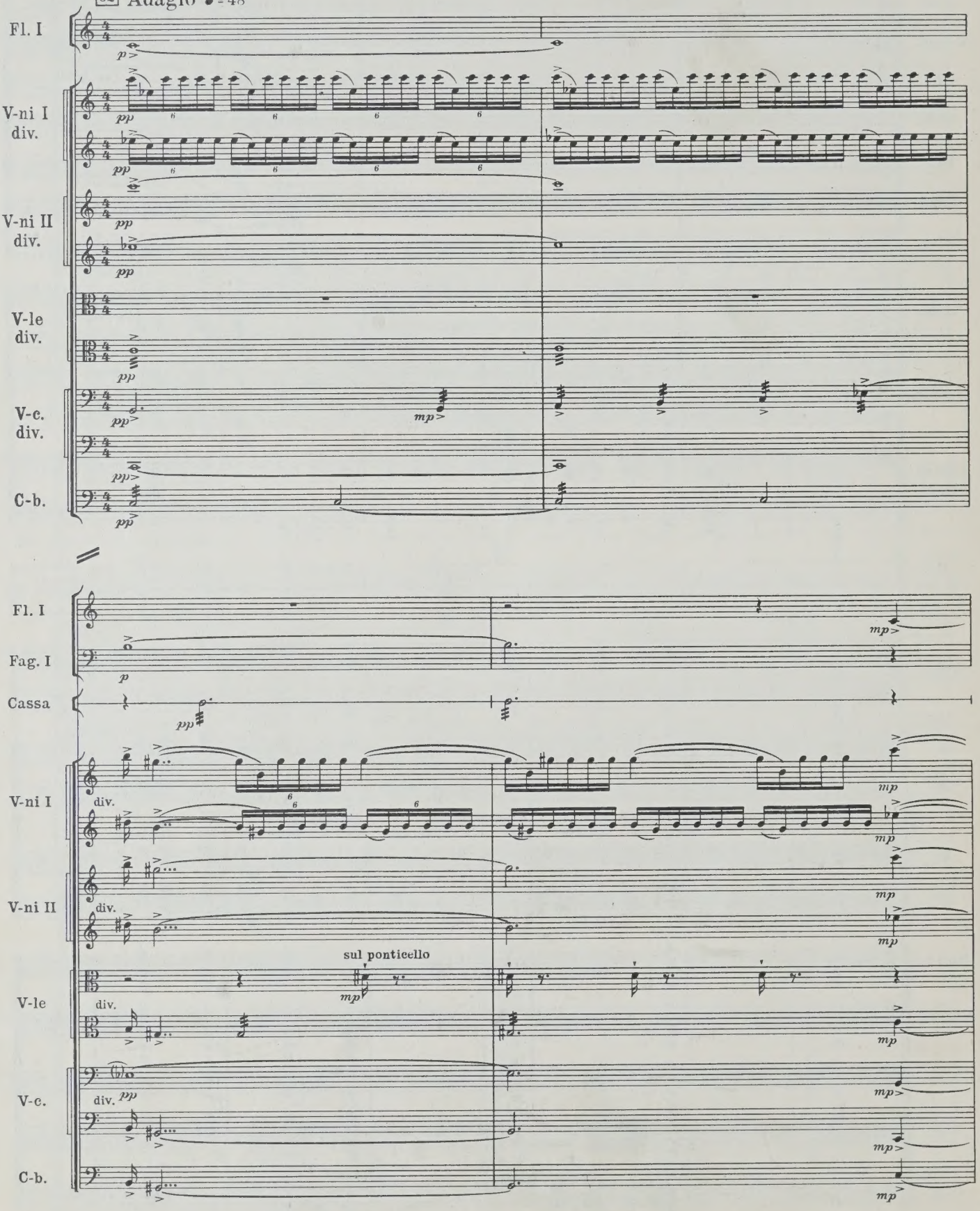

31
Picc.
2 Fl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
4 Cor.
3 Tr-ni
e Tuba
P-tti
C-na
Cassa
T-tam
Sil.
Arpa
S.
A.
T.
B.
-лей Ру - си не тап - ты - вать.
foe shall ra - vage Rus - sian fields.
Вста - вай - те, лю - ди рус - ски - е, на слав - ный бой, на
A - rise to arms, Ye Rus-sian folk in bat - tle just, in
31 (pizz.)
V-ni I
V-ni II
V-le
V-c.
C-b.
pizz.

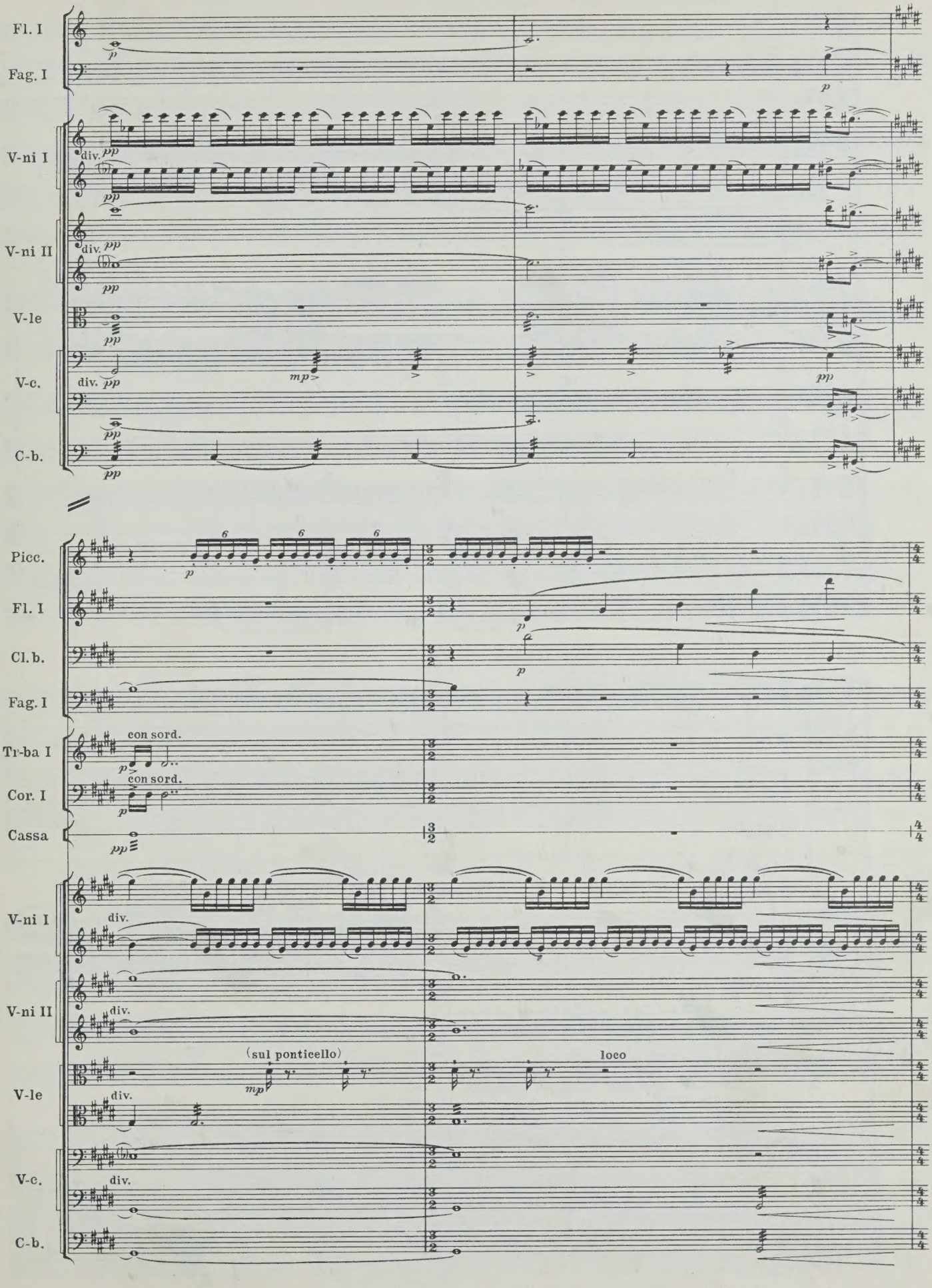

Picc.
2 Fl.
2 Ob.
C.-ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
I
Tr-be
II. III
4 Cor.
3 Tr-ni
e Tuba
P-tti
C-na
T-tam
Arpa
S.
A.
T.
B.
V-ni I
V-ni II
V-le
V-c.
C-b.
a2
ff
f
div.
arco
unis.
смерт-ный бой, вста-вай-те, лю-ди
fight to death. A-rise Ye Peo-ple,
воль-ны-е, за на-шу зем-лю чест-ну-ю!
free and brave, de-fend our fair, our na-tive land.

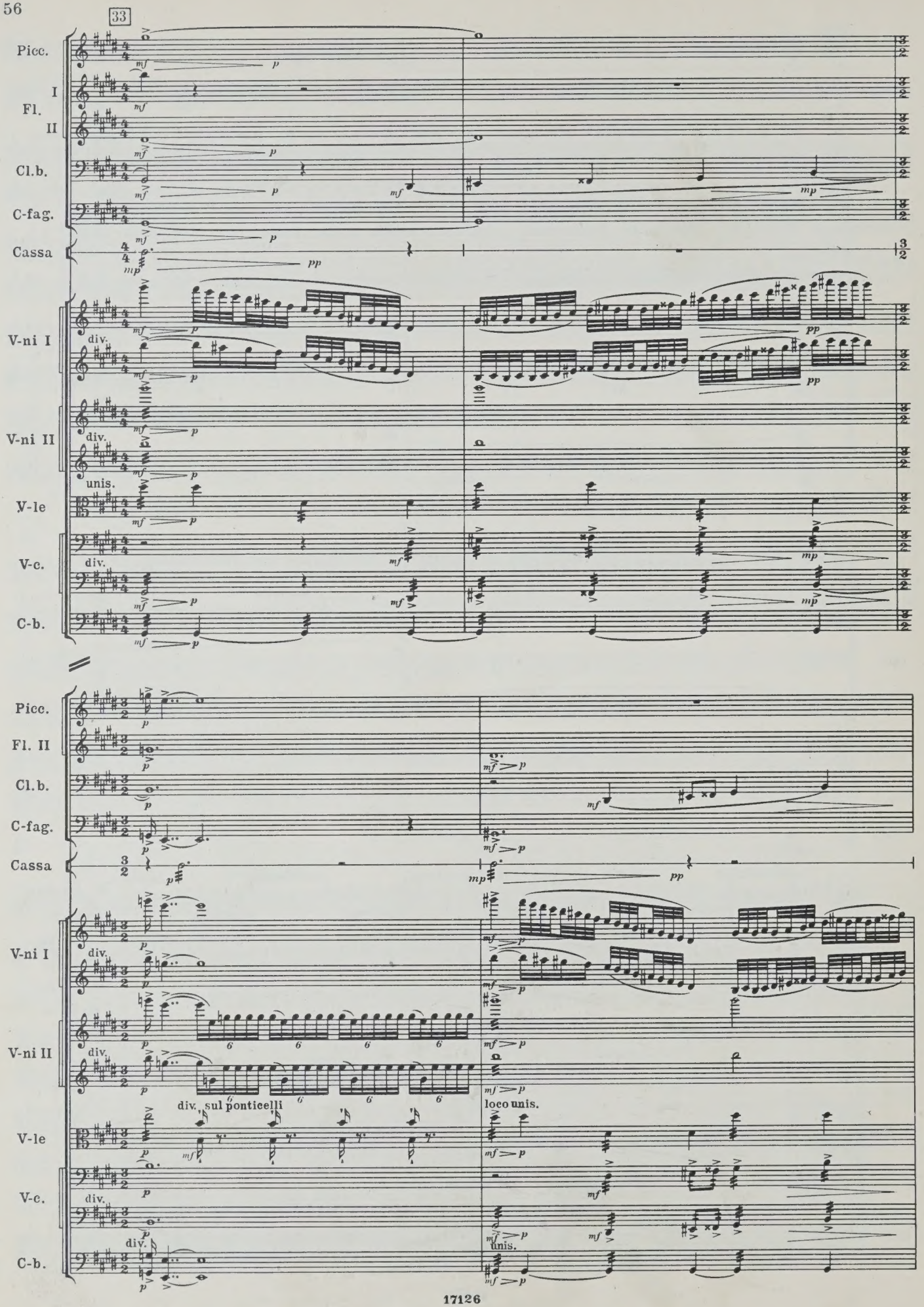
Ледовое побоище 5. The Battle on Ice

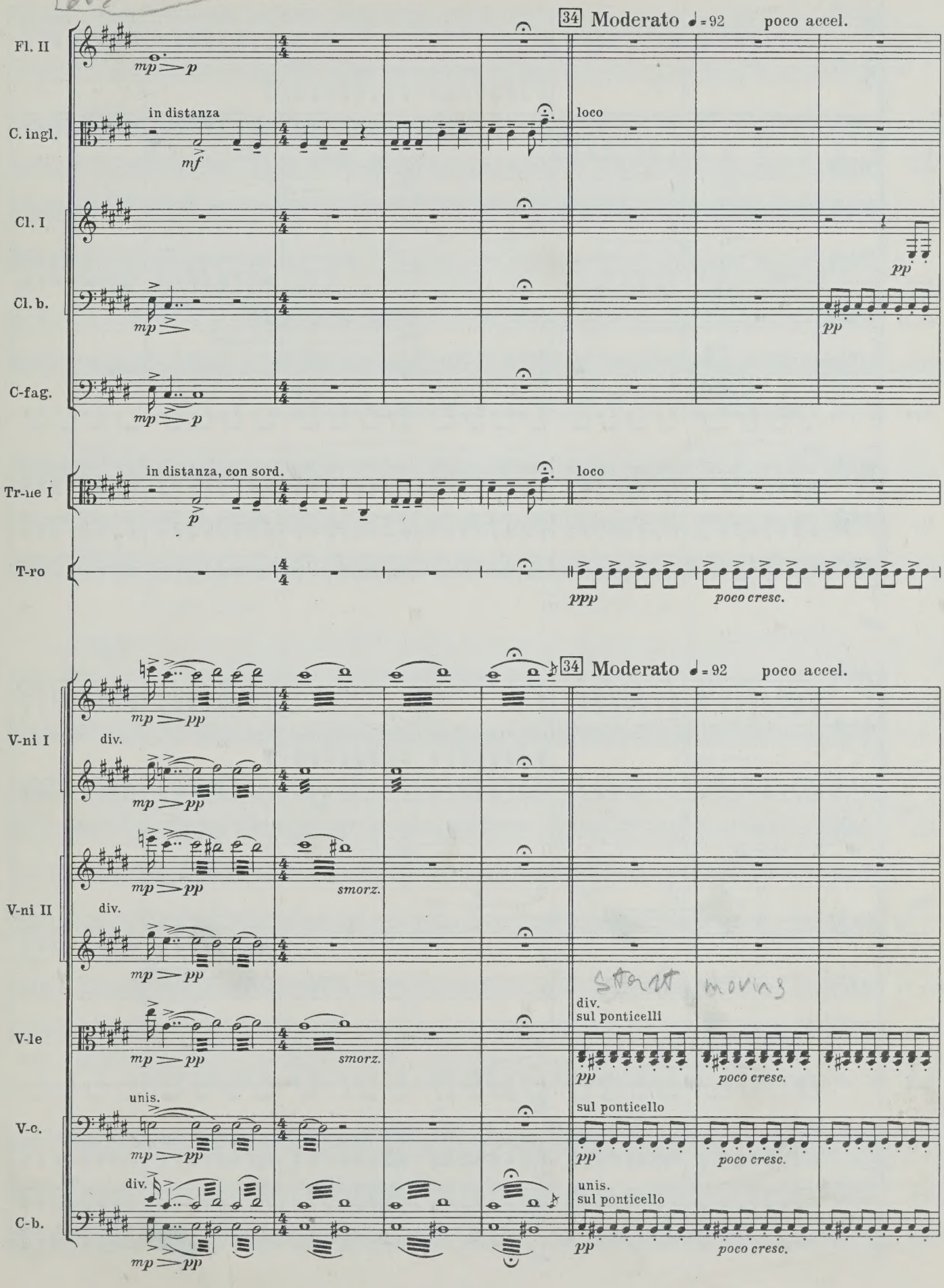
The Awaiting

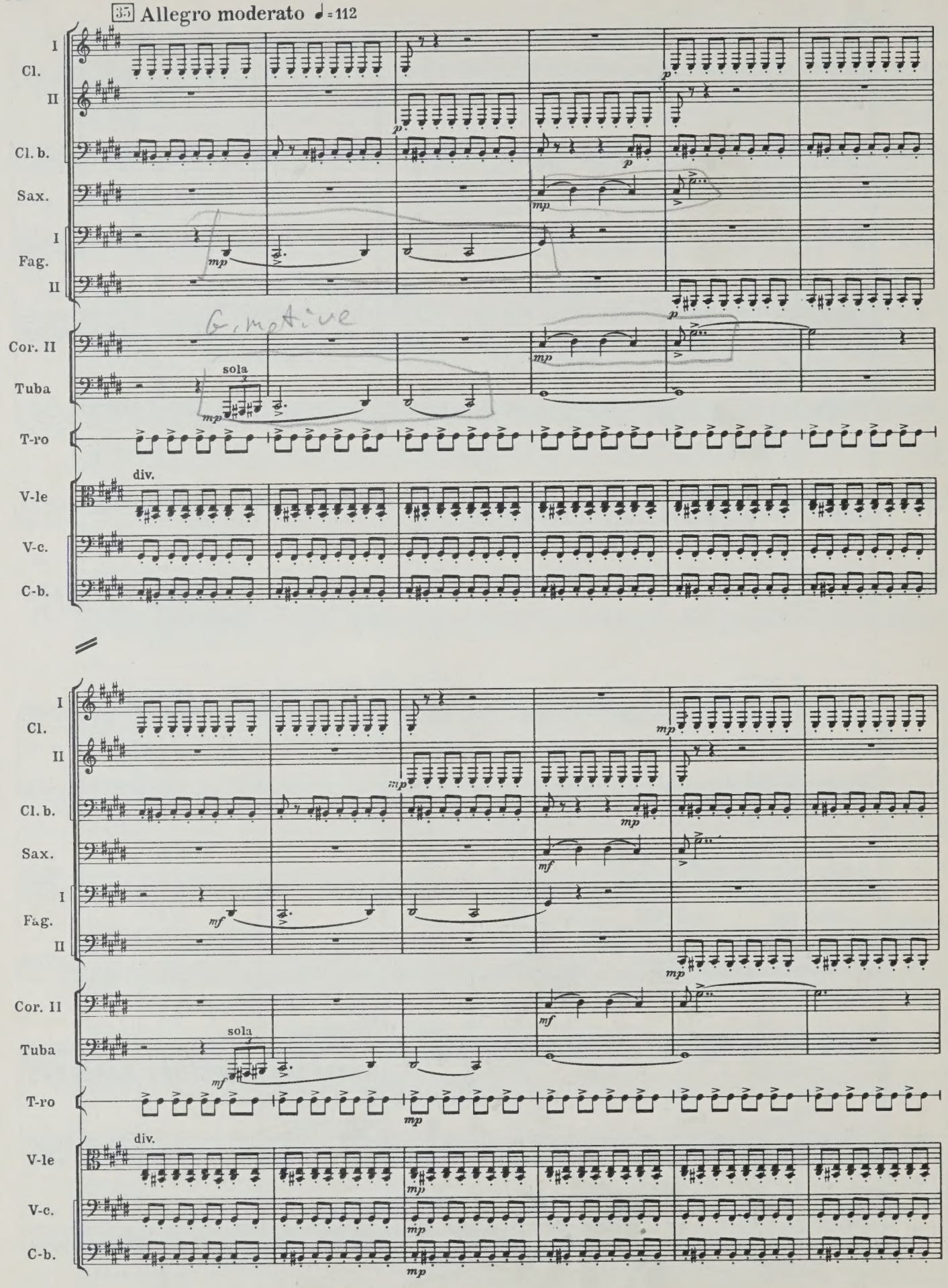
32 Adagio ♩= 48

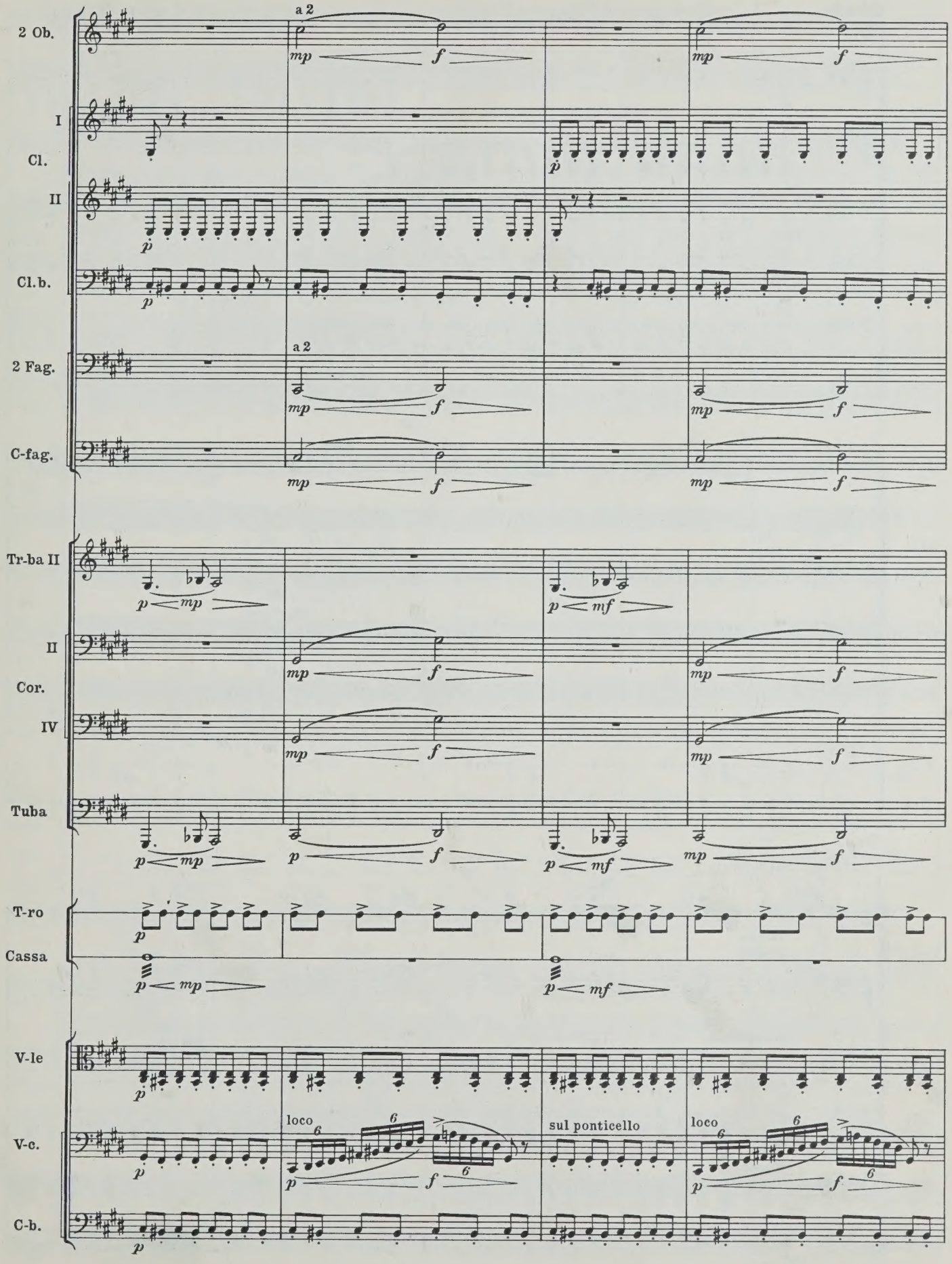


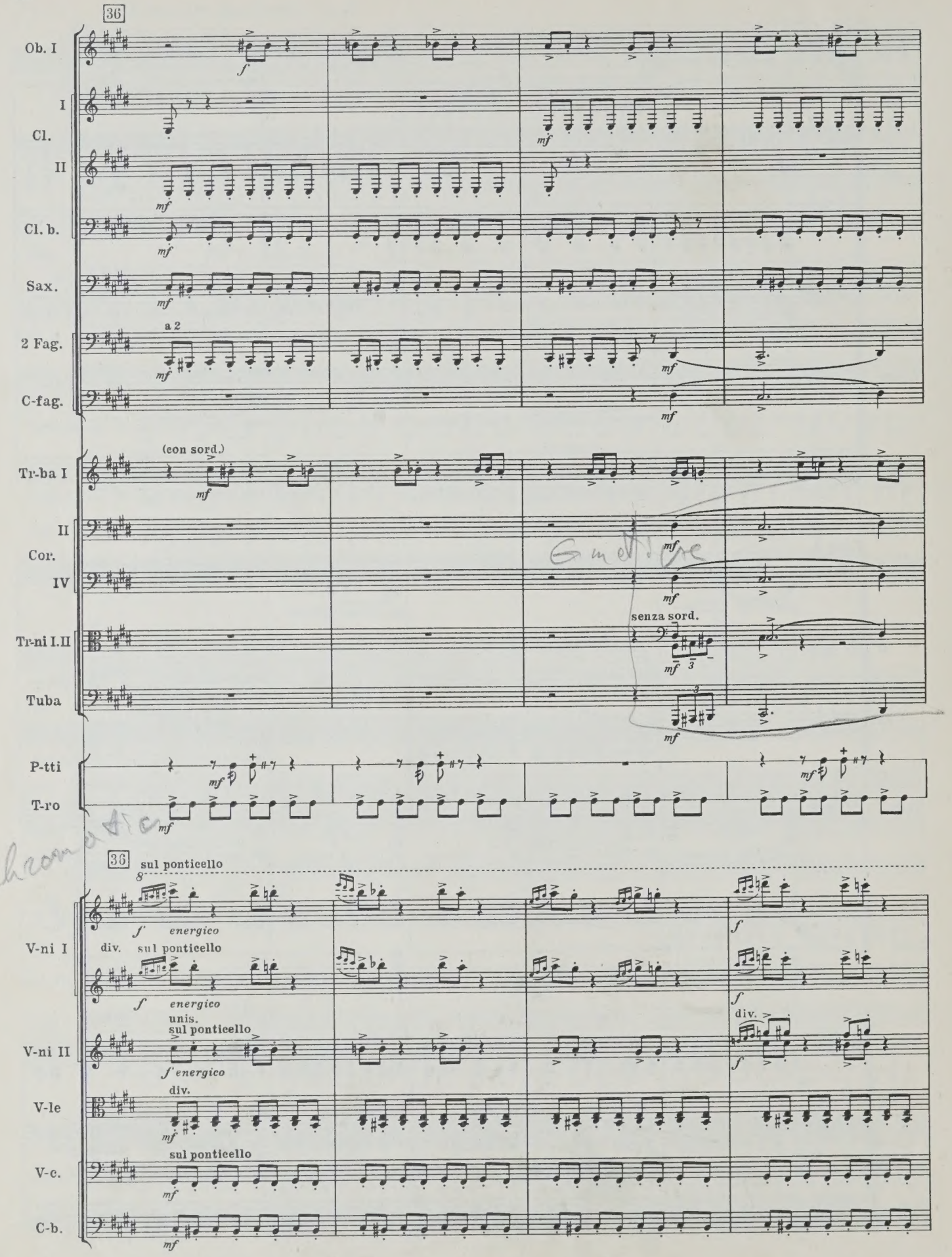

Fl. I
Fag. I
V-ni I
V-ni II
V-le
V-c.
C-b.
Picc.
Fl. I
Cl. b.
Fag. I
Tr-ba I
Cor. I
Cassa
V-ni I
V-ni II
V-le
V-c.
C-b.
con sord.
con sord.
(sul ponticello)
loco
div.

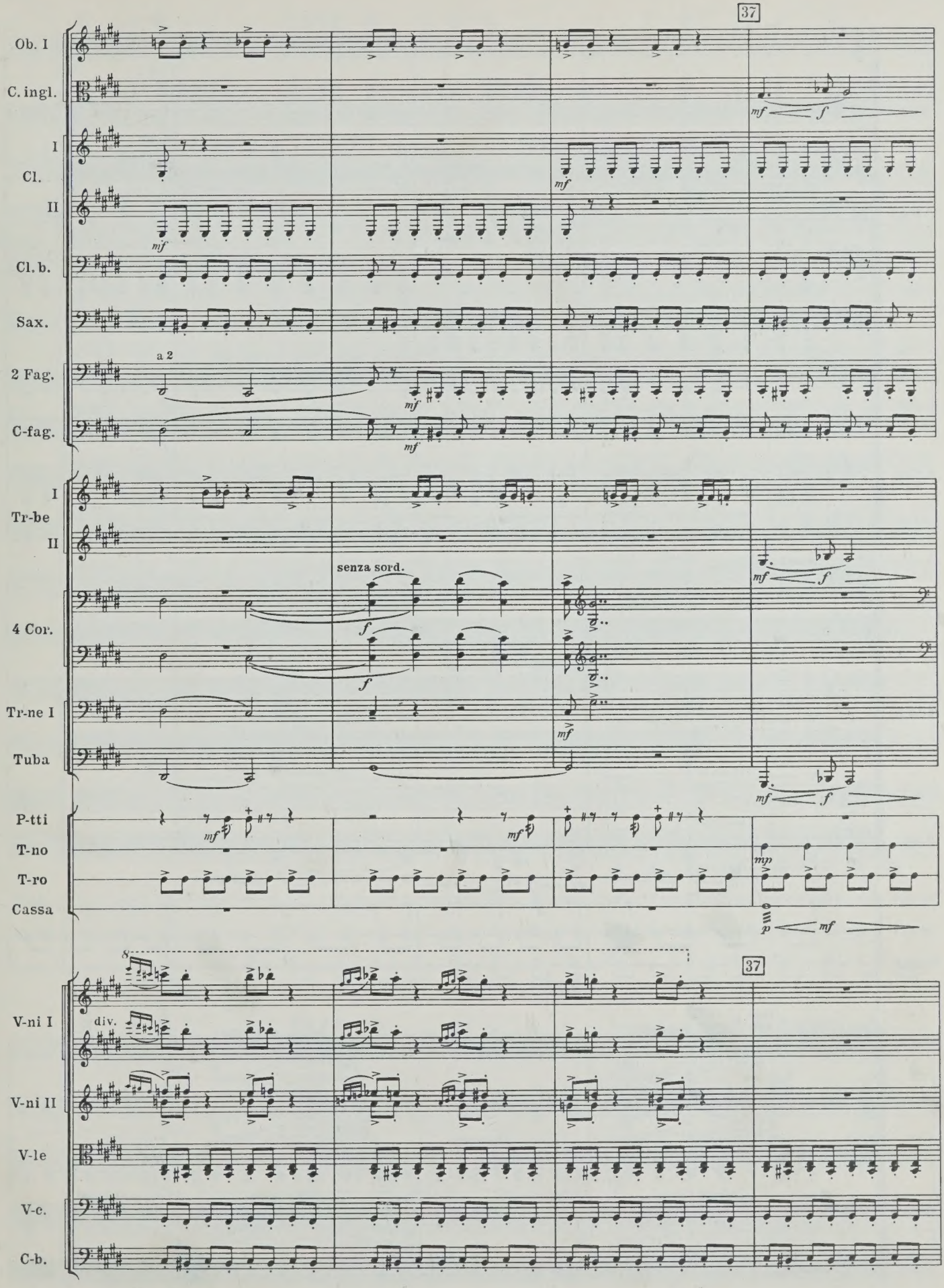

33
Picc.
I
Fl.
II
Cl.b.
C-fag.
Cassa
V-ni I
V-ni II
V-le
V-c.
C-b.
div.
unis.
sul ponticelli
loco unis.

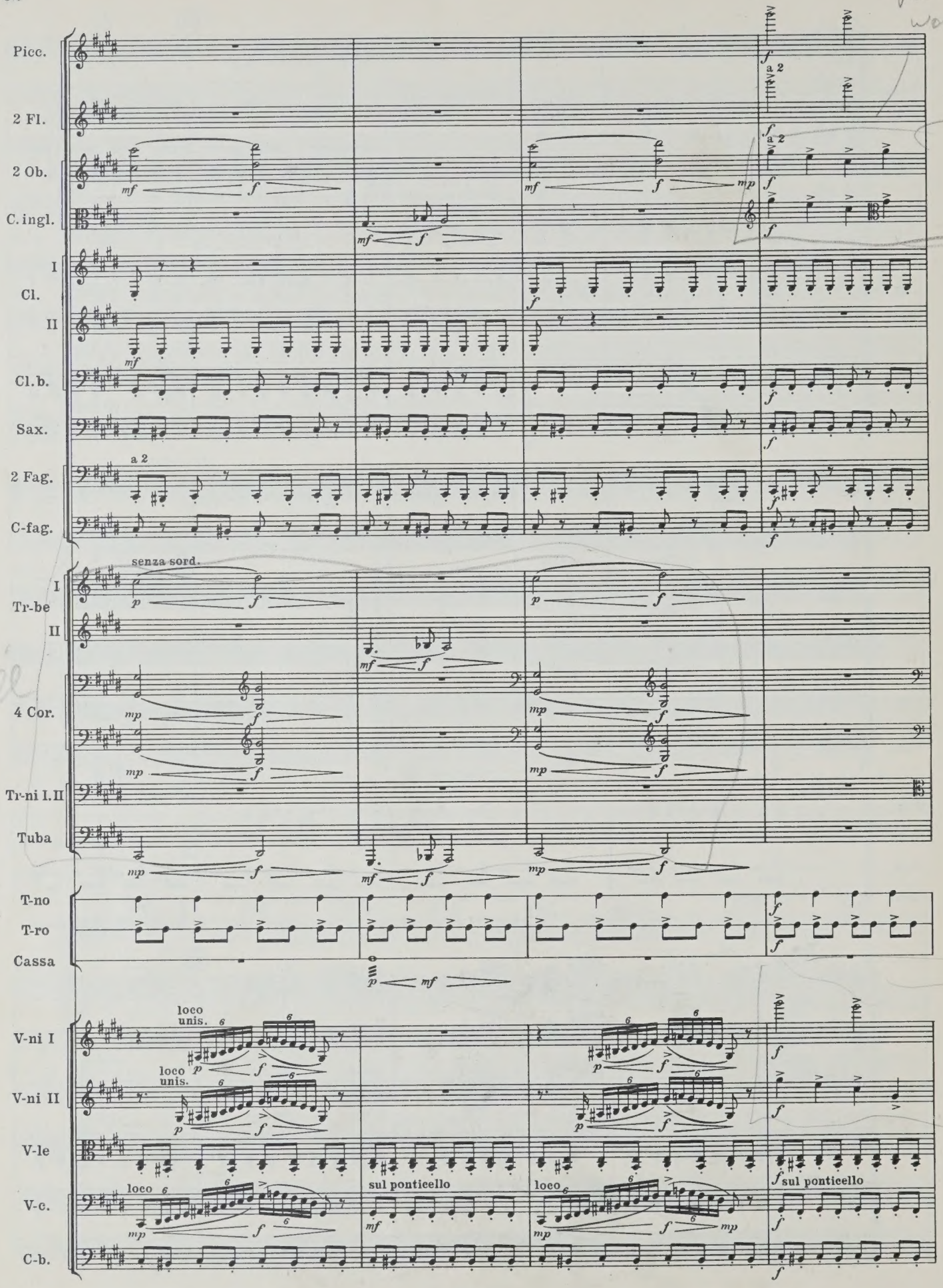

34 Moderato ♩= 92 poco accel.
Fl. II
mp p
C. ingl.
in distanza
mf
loco
Cl. I
pp
Cl. b.
mp
pp
C-fag.
mp p
Tr-ne I
in distanza, con sord.
p
loco
T-ro
ppp
poco cresc.
34 Moderato ♩= 92 poco accel.
V-ni I
div.
mp pp
V-ni II
div.
mp pp
smorz.
V-le
div.
sul ponticelli
pp
poco cresc.
V-c.
unis.
sul ponticello
C-b.
div.
unis.
sul ponticello

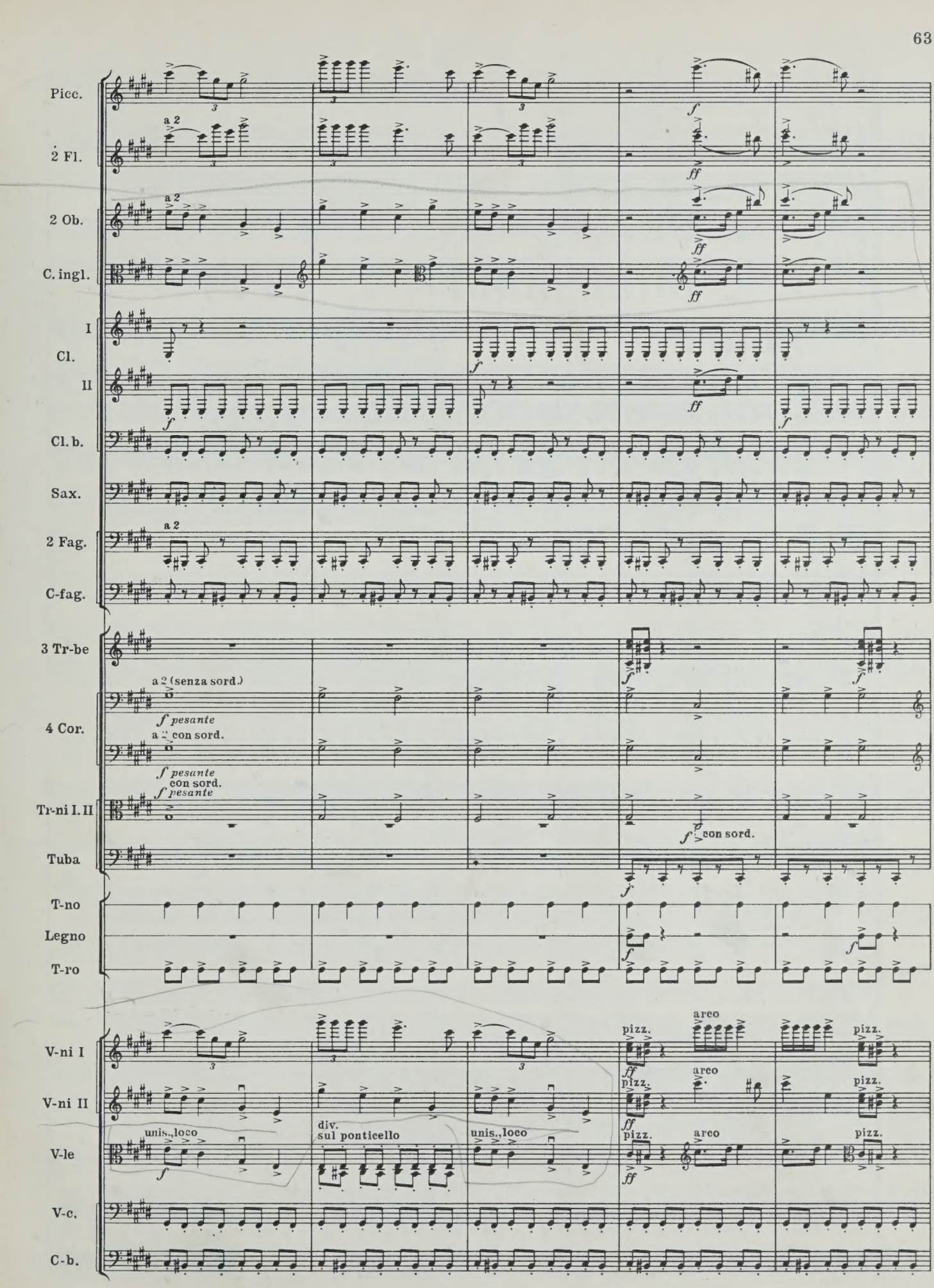

35 Allegro moderato ♩= 112
I
Cl.
II
Cl. b.
Sax.
I
Fag.
II
Cor. II
Tuba
T-ro
V-le
V-c.
C-b.
sola
div.
mp
mf
p

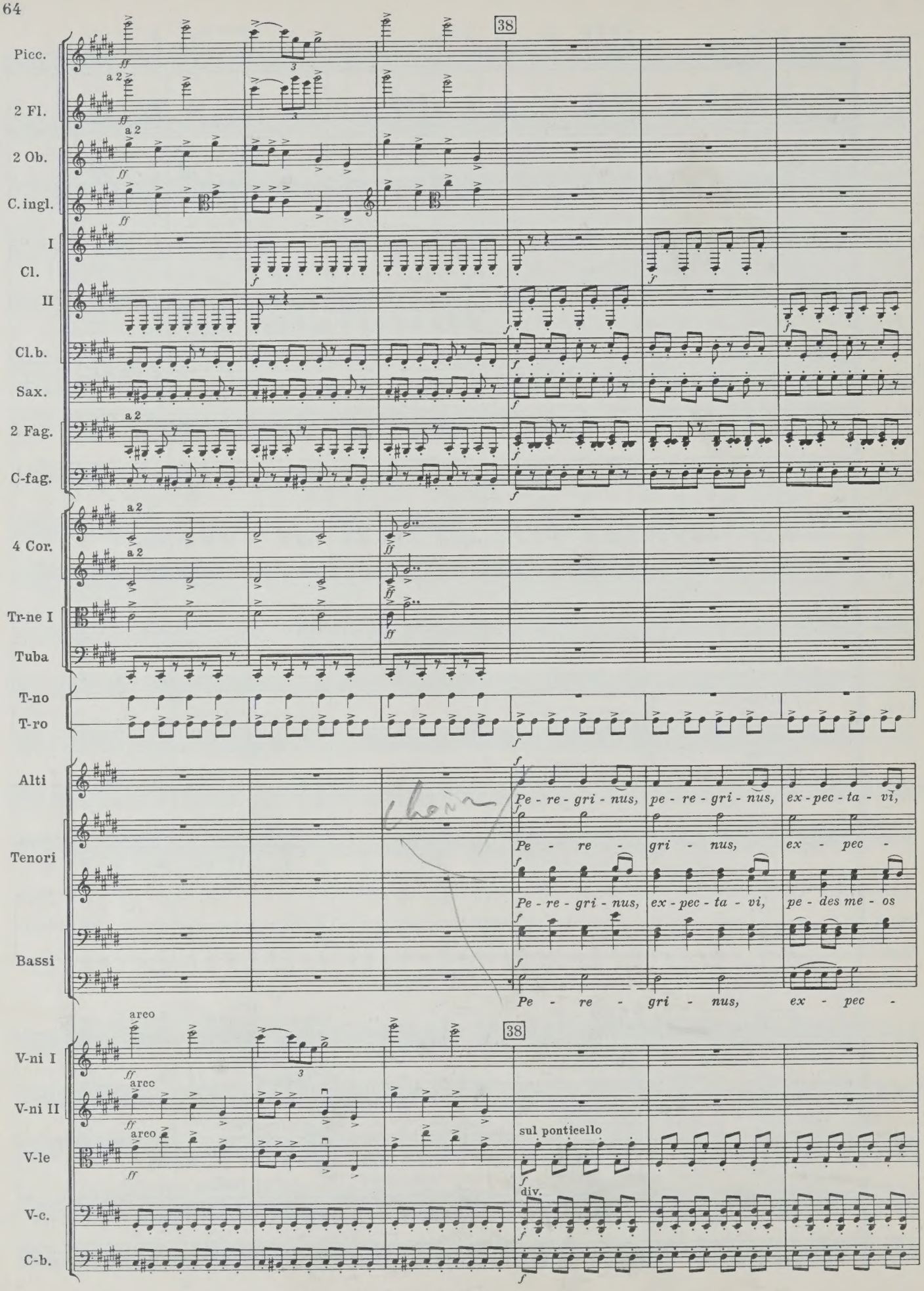

2 Ob.
a 2
I
Cl.
II
Cl. b.
2 Fag.
a 2
C-fag.
Tr-ba II
II
Cor.
IV
Tuba
T-ro
Cassa
V-le
V-c.
C-b.
loco
sul ponticello
loco

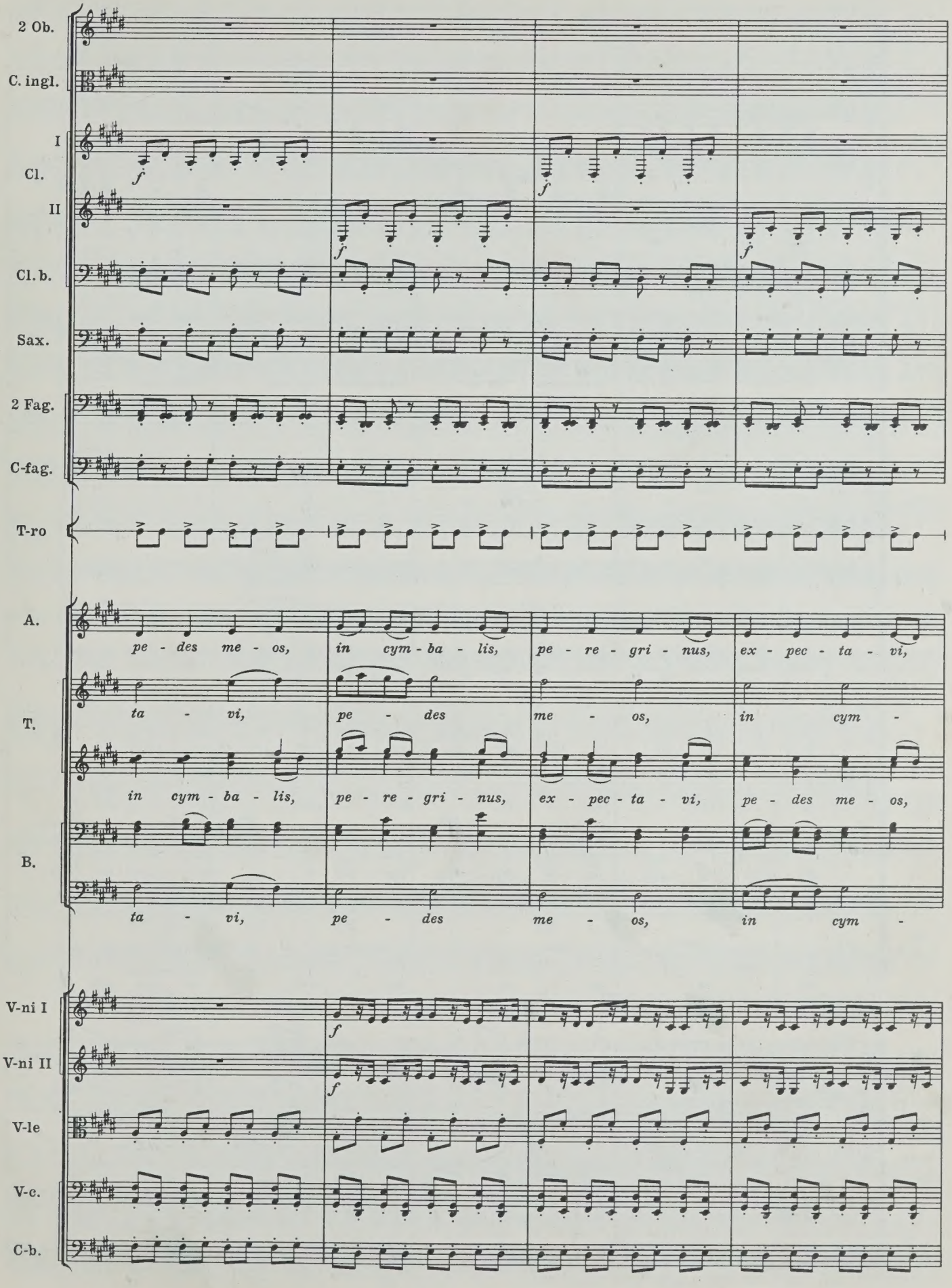

36
Ob. I
I
Cl.
II
Cl. b.
Sax.
a 2
2 Fag.
C-fag.
(con sord.)
Tr-ba I
II
Cor.
IV
senza sord.
Tr-ni I.II
Tuba
P-tti
T-ro
36
sul ponticello
energico
V-ni I
div.
sul ponticello
unis.
sul ponticello
V-ni II
div.
V-le
sul ponticello
V-c.
C-b.

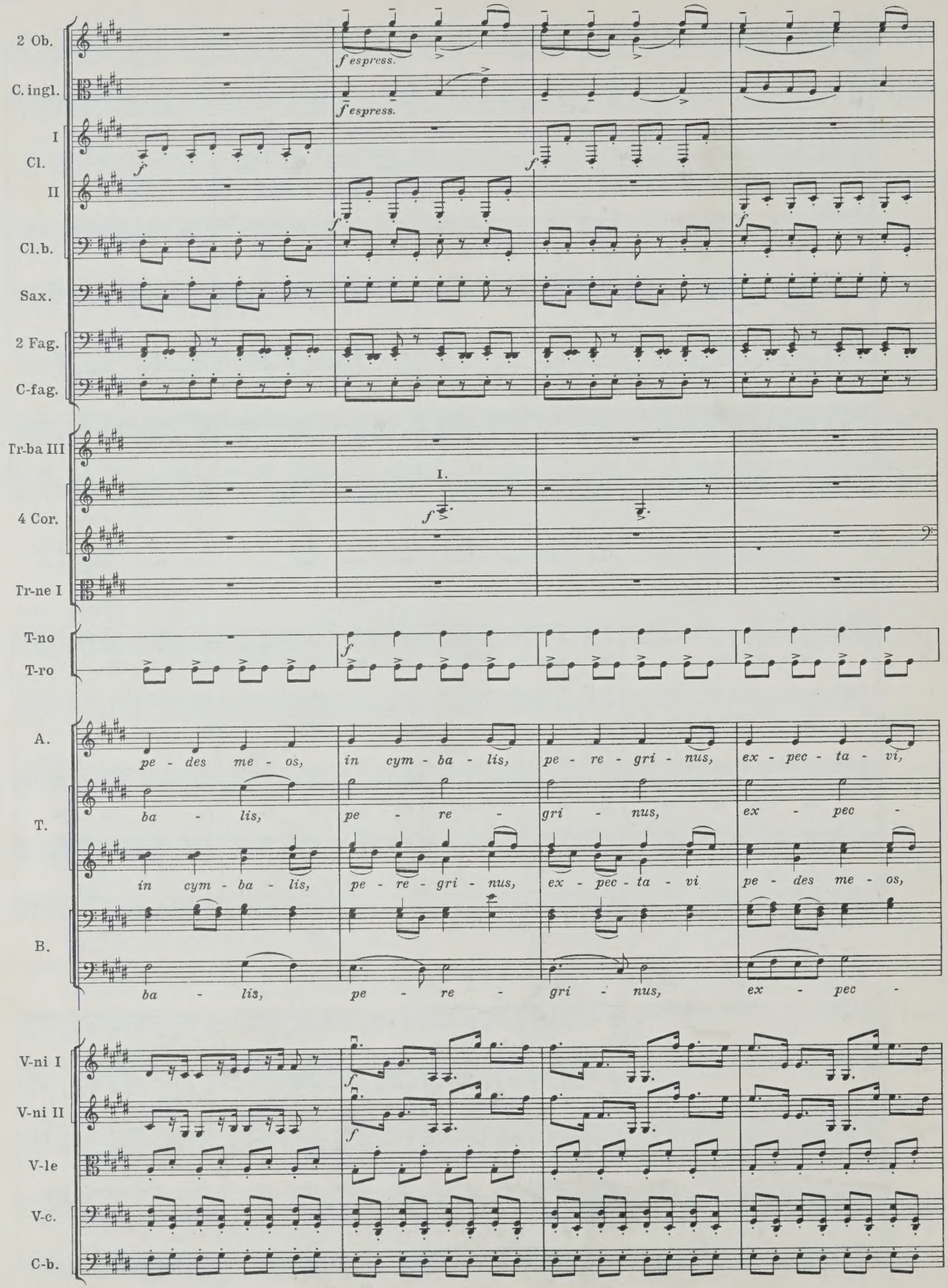

37
Ob. I
C. ingl.
I
Cl.
II
Cl. b.
Sax.
2 Fag.
C-fag.
a 2
I
Tr-be
II
4 Cor.
Tr-ne I
Tuba
senza sord.
P-tti
T-no
T-ro
Cassa
8
37
V-ni I
div.
V-ni II
V-le
V-c.
C-b.

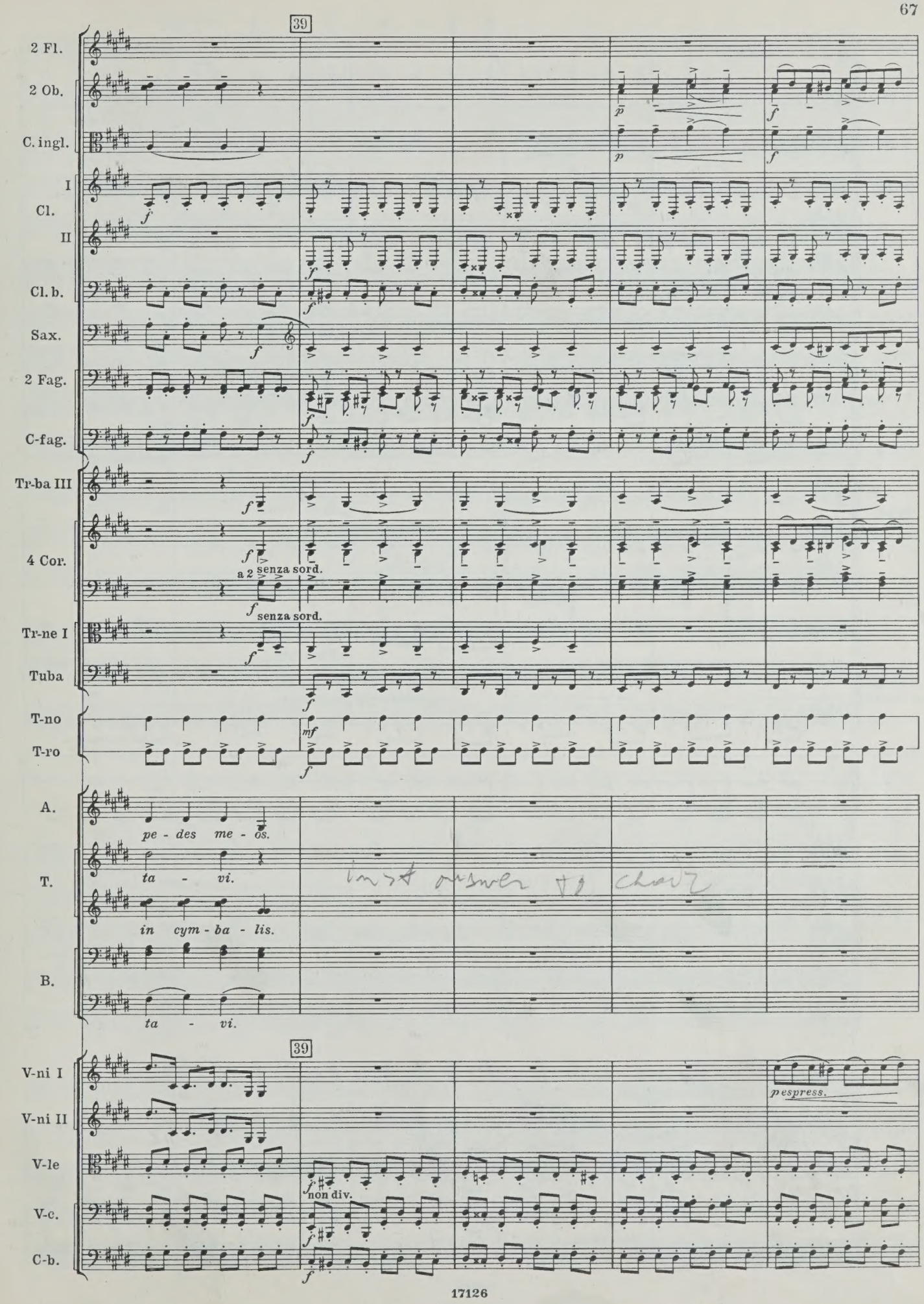

Picc.
2 Fl.
2 Ob.
C. ingl.
I
Cl.
II
Cl. b.
Sax.
2 Fag.
C-fag.
a 2
senza sord.
I
Tr-be
II
4 Cor.
Tr-ni I. II
Tuba
T-no
T-ro
Cassa
V-ni I
V-ni II
V-le
V-c.
C-b.
loco unis.
sul ponticello
loco

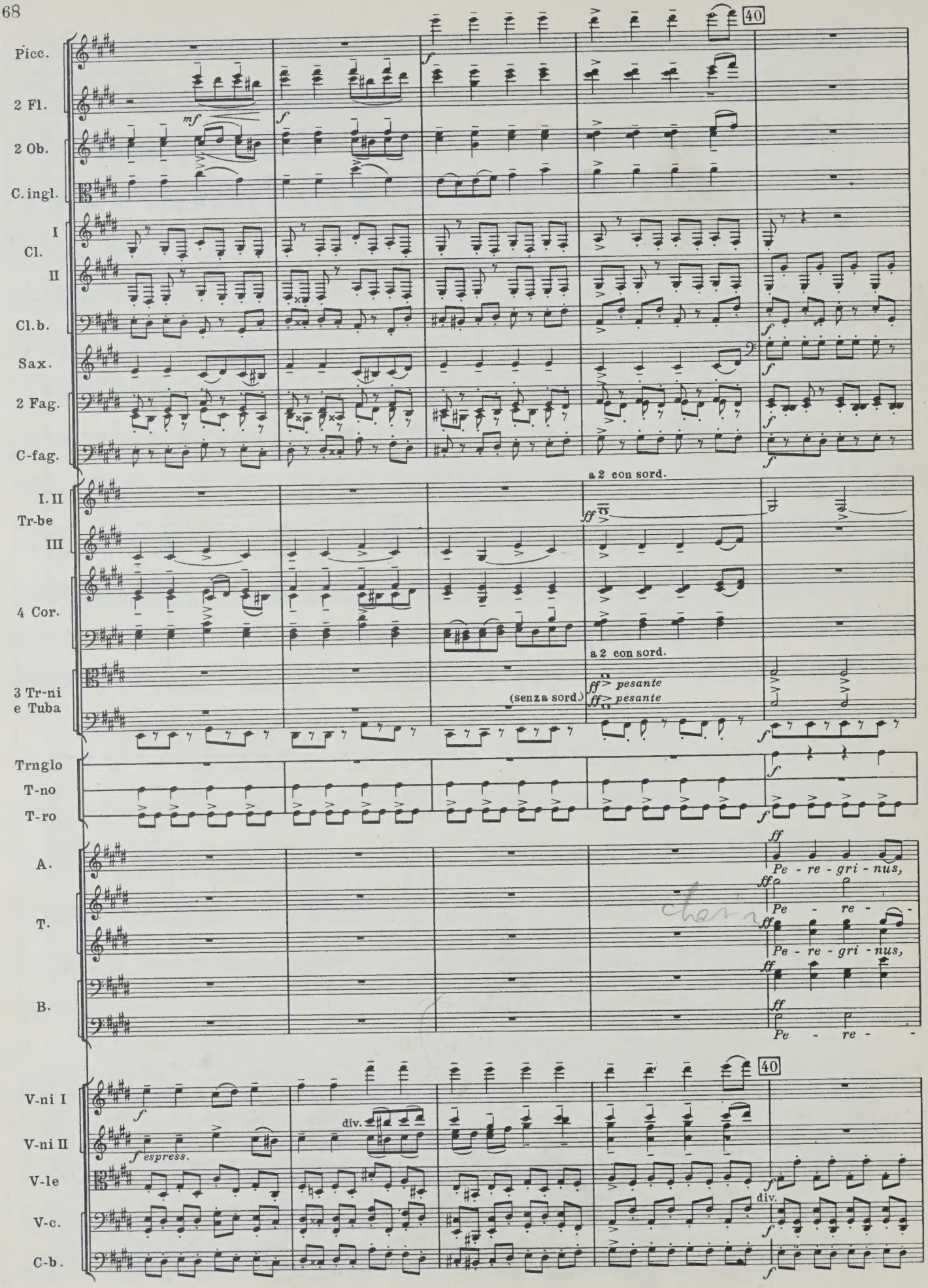

Picc.
2 Fl.
a 2
2 Ob.
C. ingl.
I
Cl.
II
Cl. b.
Sax.
2 Fag.
C-fag.
3 Tr-be
a 2 (senza sord.)
4 Cor.
f pesante
a 2 con sord.
Tr-ni I. II
con sord.
Tuba
T-no
Legno
T-ro
V-ni I
V-ni II
V-le
V-c.
C-b.
unis., loco
div.
sul ponticello
pizz.
arco

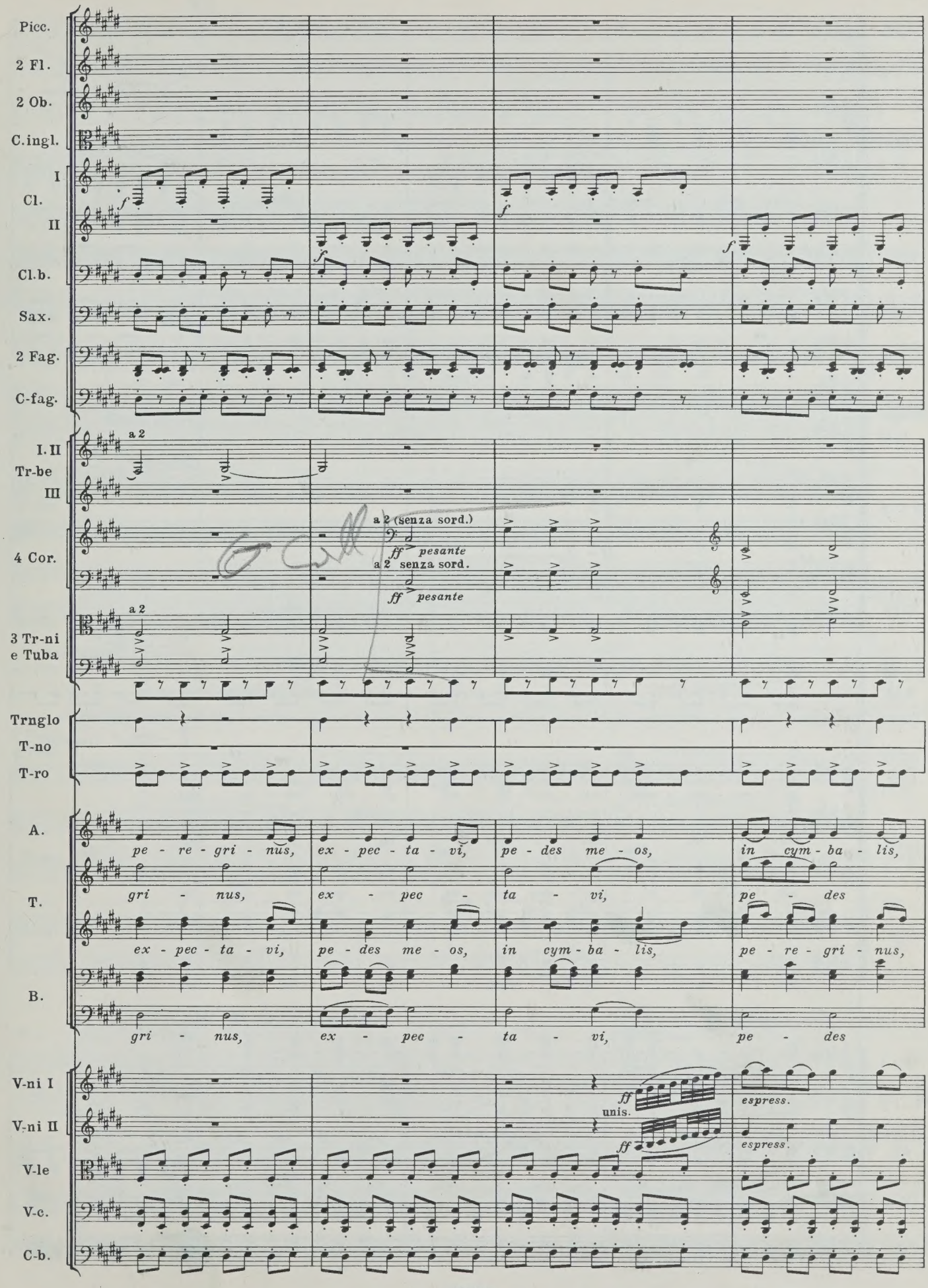

38
Picc.
2 Fl.
2 Ob.
C. ingl.
I Cl. II
Cl. b.
Sax.
2 Fag.
C-fag.
4 Cor.
Tr-ne I
Tuba
T-no T-ro
Alti
Tenori
Bassi
Pe - re - gri - nus, pe - re - gri - nus, ex - pec - ta - vi,
Pe - re - gri - nus, ex - pec - ta - vi, pe - des me - os
Pe - re - gri - nus, ex - pec -
arco
V-ni I
V-ni II
V-le
V-c.
C-b.
sul ponticello
div.

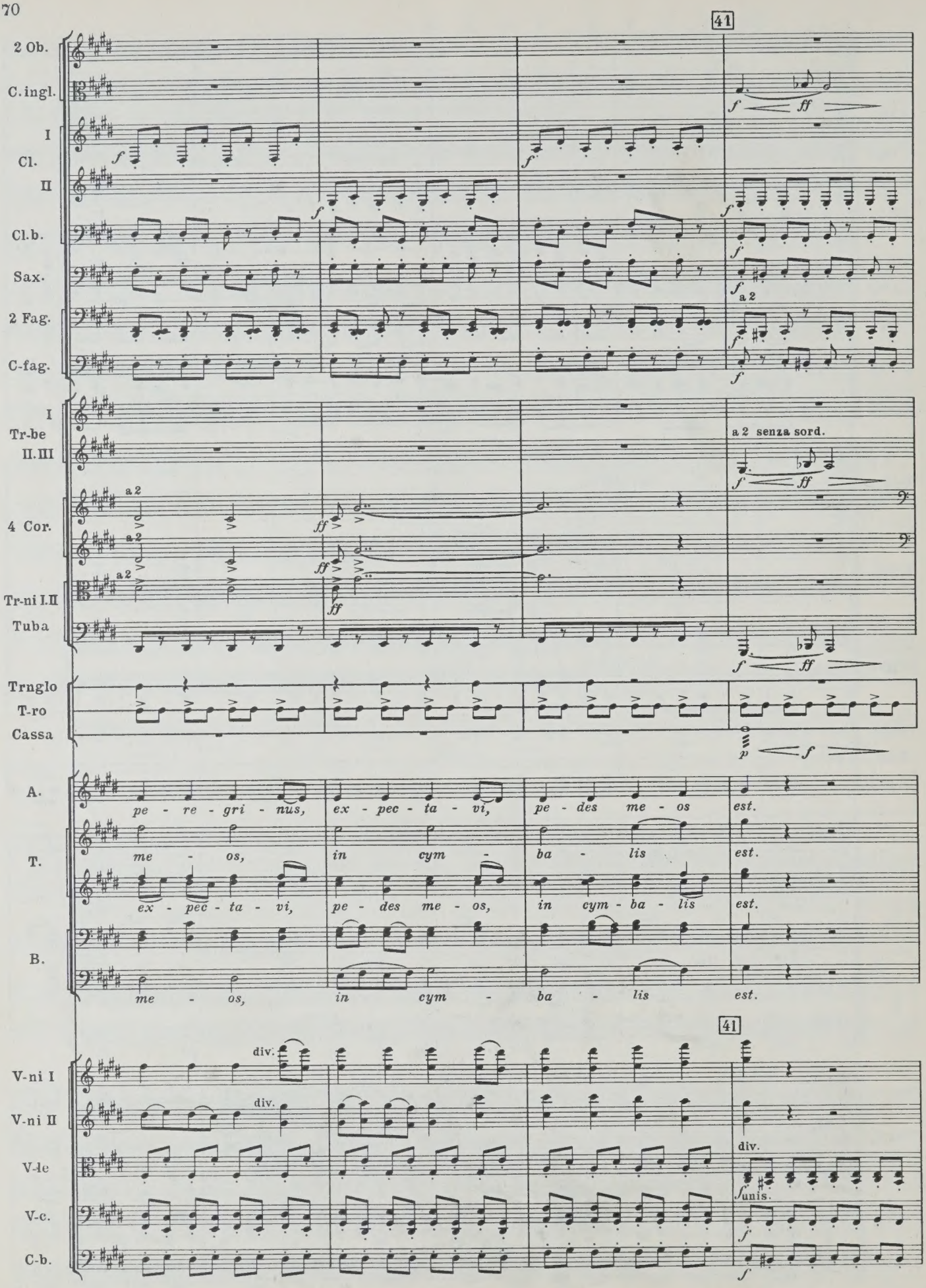

2 Ob.
C. ingl.
I
Cl.
II
Cl. b.
Sax.
2 Fag.
C-fag.
T-ro
A.
pe - des me - os, in cym - ba - lis, pe - re - gri - nus, ex - pec - ta - vi,
T.
ta - vi, pe - des me - os, in cym -
in cym - ba - lis, pe - re - gri - nus, ex - pec - ta - vi, pe - des me - os,
B.
ta - vi, pe - des me - os, in cym -
V-ni I
V-ni II
V-le
V-c.
C-b.

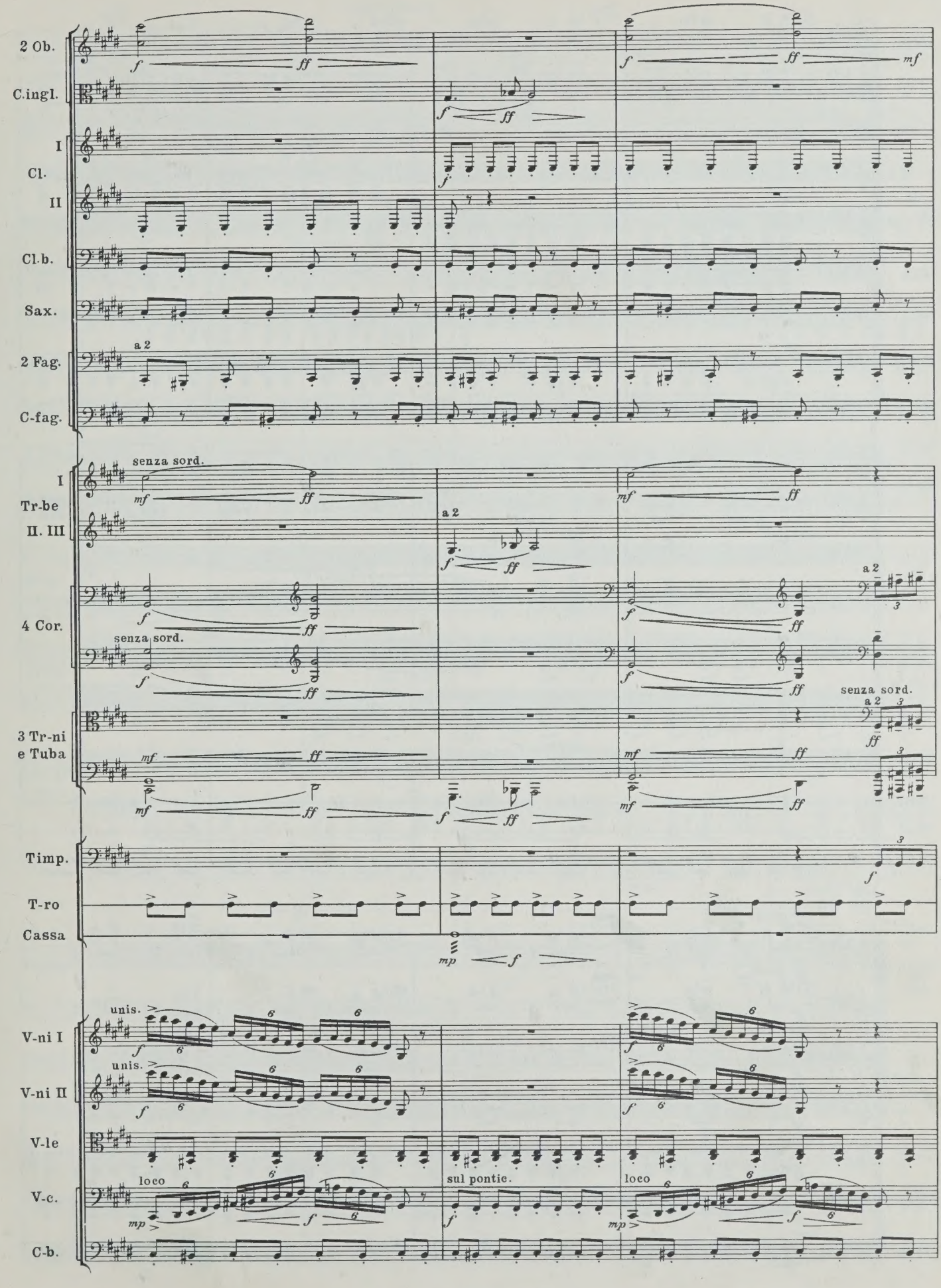

2 Ob.
C. ingl.
I
Cl.
II
Cl.b.
Sax.
2 Fag.
C-fag.
Tr-ba III
4 Cor.
Tr-ne I
T-no
T-ro
A.
T.
B.
V-ni I
V-ni II
V-le
V-c.
C-b.
f espress.
I.
pe - des me - os, in cym - ba - lis, pe - re - gri - nus, ex - pec - ta - vi,
ba - lis, pe - re - gri - nus, ex - pec -
in cym - ba - lis, pe - re - gri - nus, ex - pec - ta - vi pe - des me - os,
ba - lis, pe - re - gri - nus, ex - pec -

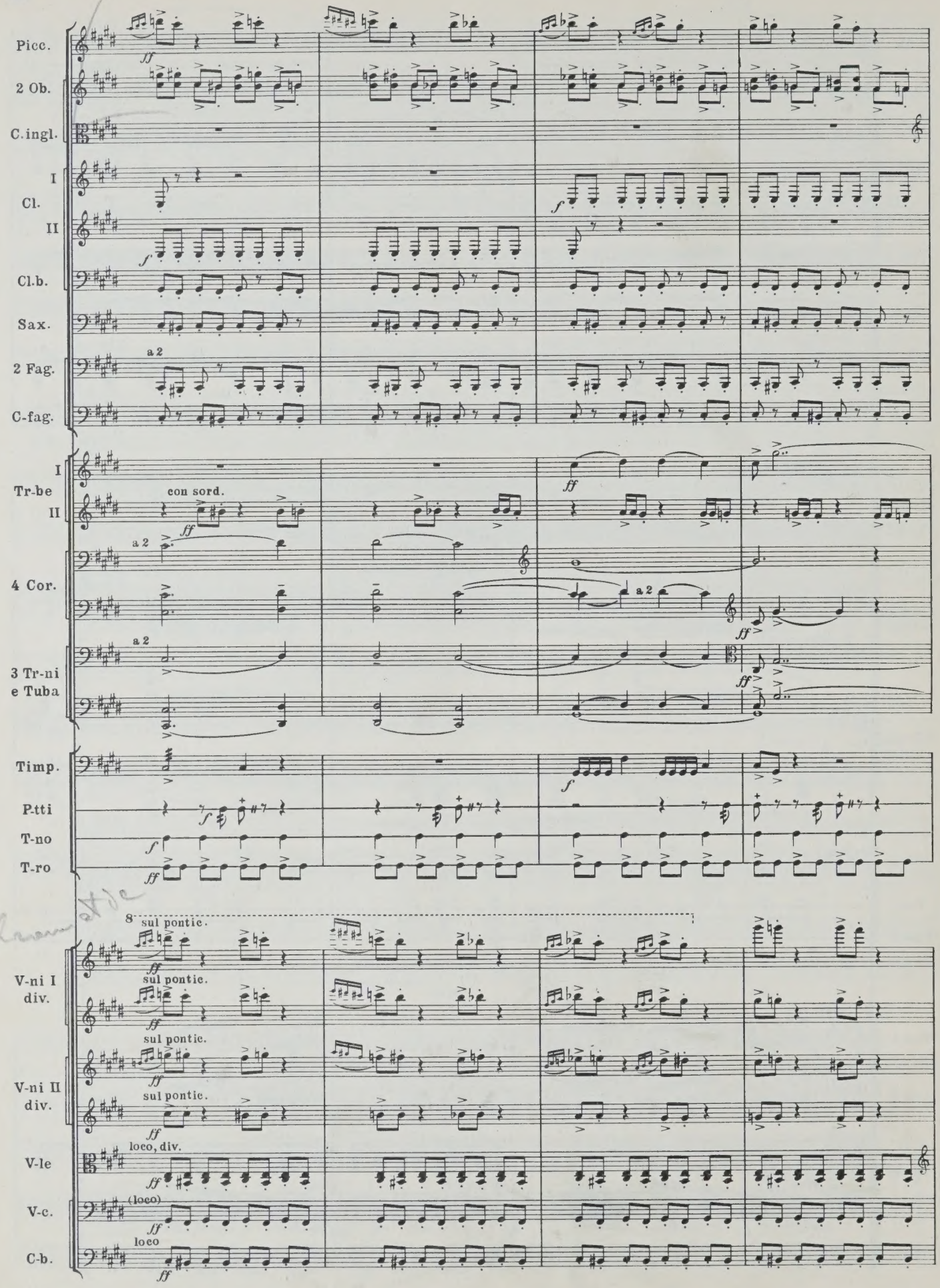

39
2 Fl.
2 Ob.
C. ingl.
I
Cl.
II
Cl. b.
Sax.
2 Fag.
C-fag.
Tr-ba III
4 Cor.
a 2
senza sord.
senza sord.
Tr-ne I
Tuba
T-no
T-ro
A.
pe - des me - os.
T.
ta - vi.
in cym - ba - lis.
B.
ta - vi.
39
V-ni I
V-ni II
V-le
non div.
V-c.
C-b.
espress.

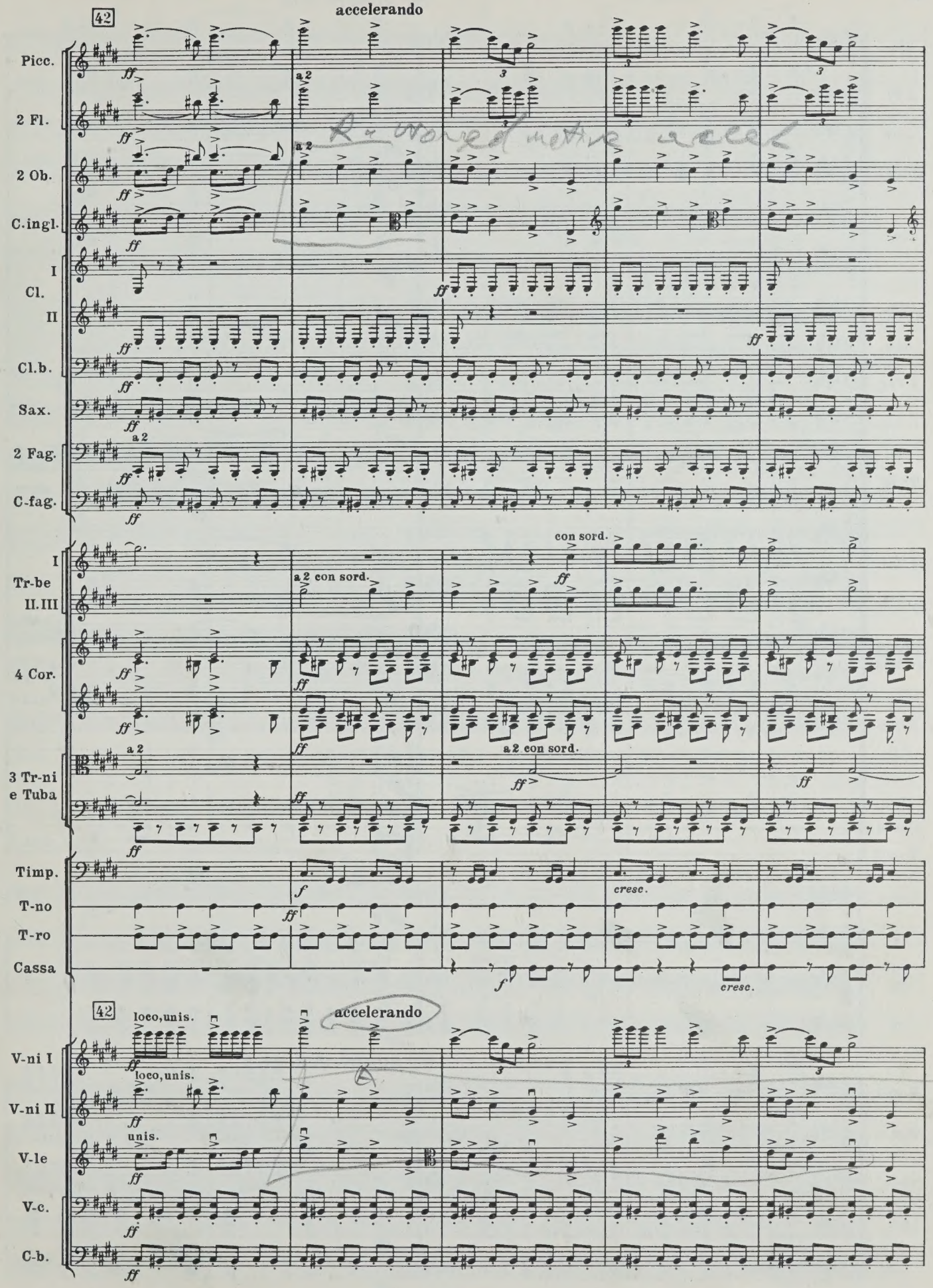

40
Picc.
2 Fl.
2 Ob.
C. ingl.
I
Cl.
II
Cl.b.
Sax.
2 Fag.
C-fag.
mf
f
a 2 con sord.
I. II
Tr-be
III
4 Cor.
ff pesante
(senza sord.)
3 Tr-ni
e Tuba
Trnglo
T-no
T-ro
A.
T.
B.
Pe - re - gri - nus,
Pe - re -
V-ni I
V-ni II
V-le
V-c.
C-b.
espress.
div.

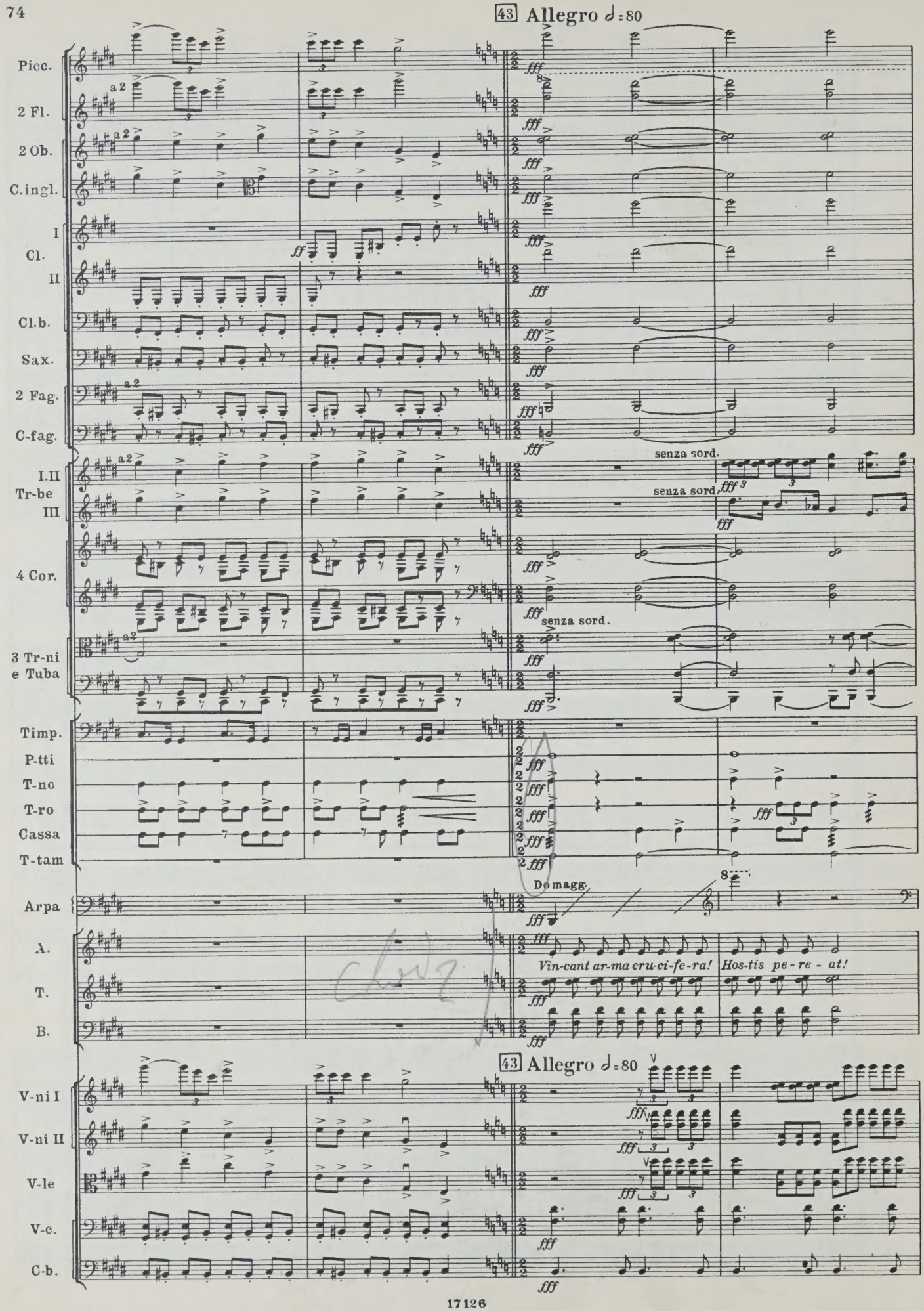

Picc.
2 Fl.
2 Ob.
C.ingl.
I
Cl.
II
Cl.b.
Sax.
2 Fag.
C-fag.
I. II
Tr-be
III
4 Cor.
3 Tr-ni
e Tuba
a 2
a 2 (senza sord.)
ff pesante
a 2 senza sord.
ff pesante
Trnglo
T-no
T-ro
A.
T.
B.
pe - re - gri - nus, ex - pec - ta - vi, pe - des me - os, in cym - ba - lis,
gri - nus, ex - pec - ta - vi, pe - des
ex - pec - ta - vi, pe - des me - os, in cym - ba - lis, pe - re - gri - nus,
gri - nus, ex - pec - ta - vi, pe - des
V-ni I
V-ni II
V-le
V-c.
C-b.
ff
unis.
espress.

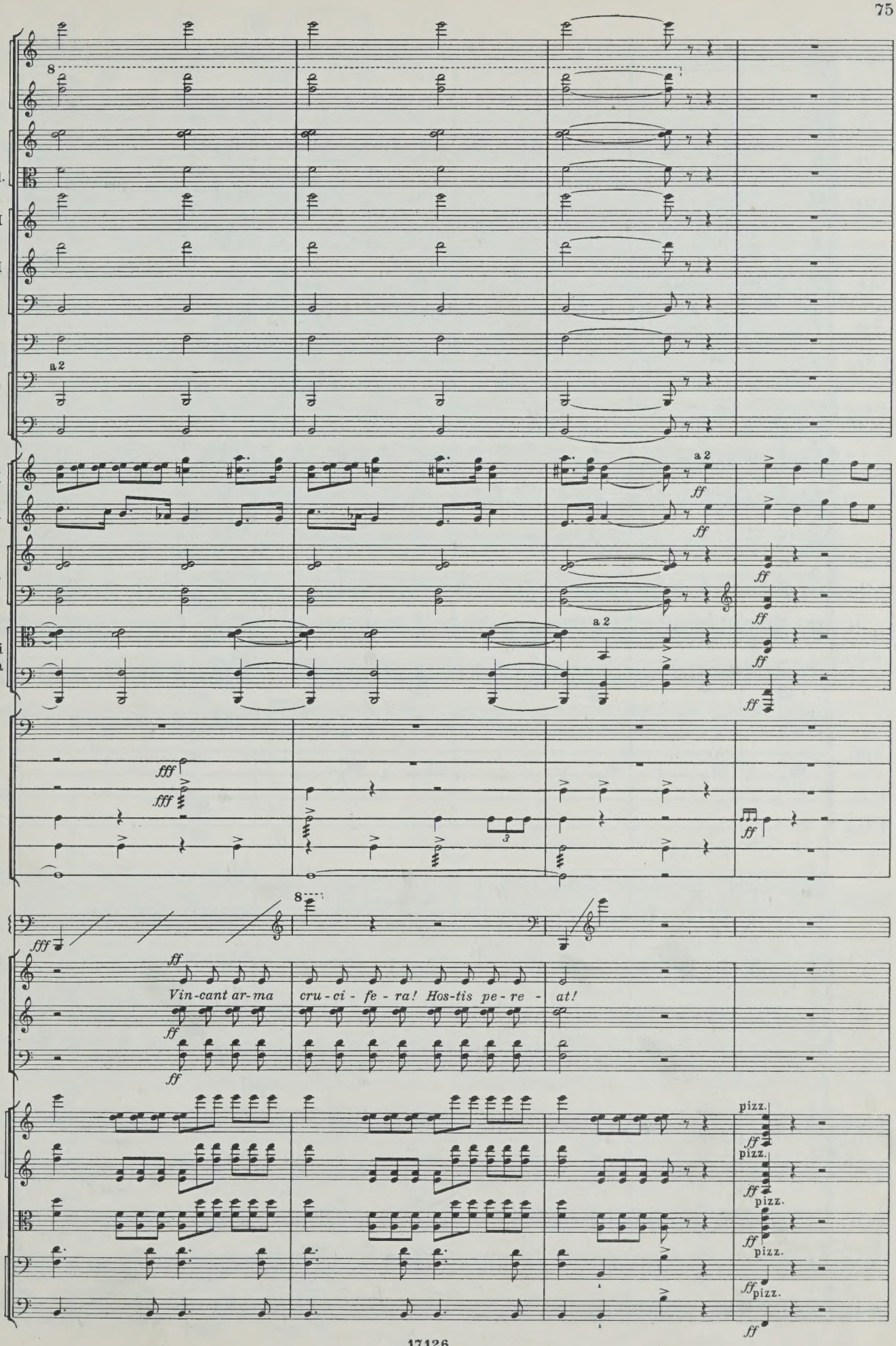

41
2 Ob.
C. ingl.
I
Cl.
II
Cl.b.
Sax.
2 Fag.
C-fag.
a 2
I
Tr-be
II. III
4 Cor.
Tr-ni I. II
Tuba
a 2 senza sord.
Trnglo
T-ro
Cassa
A.
T.
B.
pe - re - gri - nus, ex - pec - ta - vi, pe - des me - os est.
me - os, in cym - ba - lis est.
ex - pec - ta - vi, pe - des me - os, in cym - ba - lis est.
me - os, in cym - ba - lis est.
41
V-ni I
V-ni II
V-le
V-c.
C-b.
div.
unis.

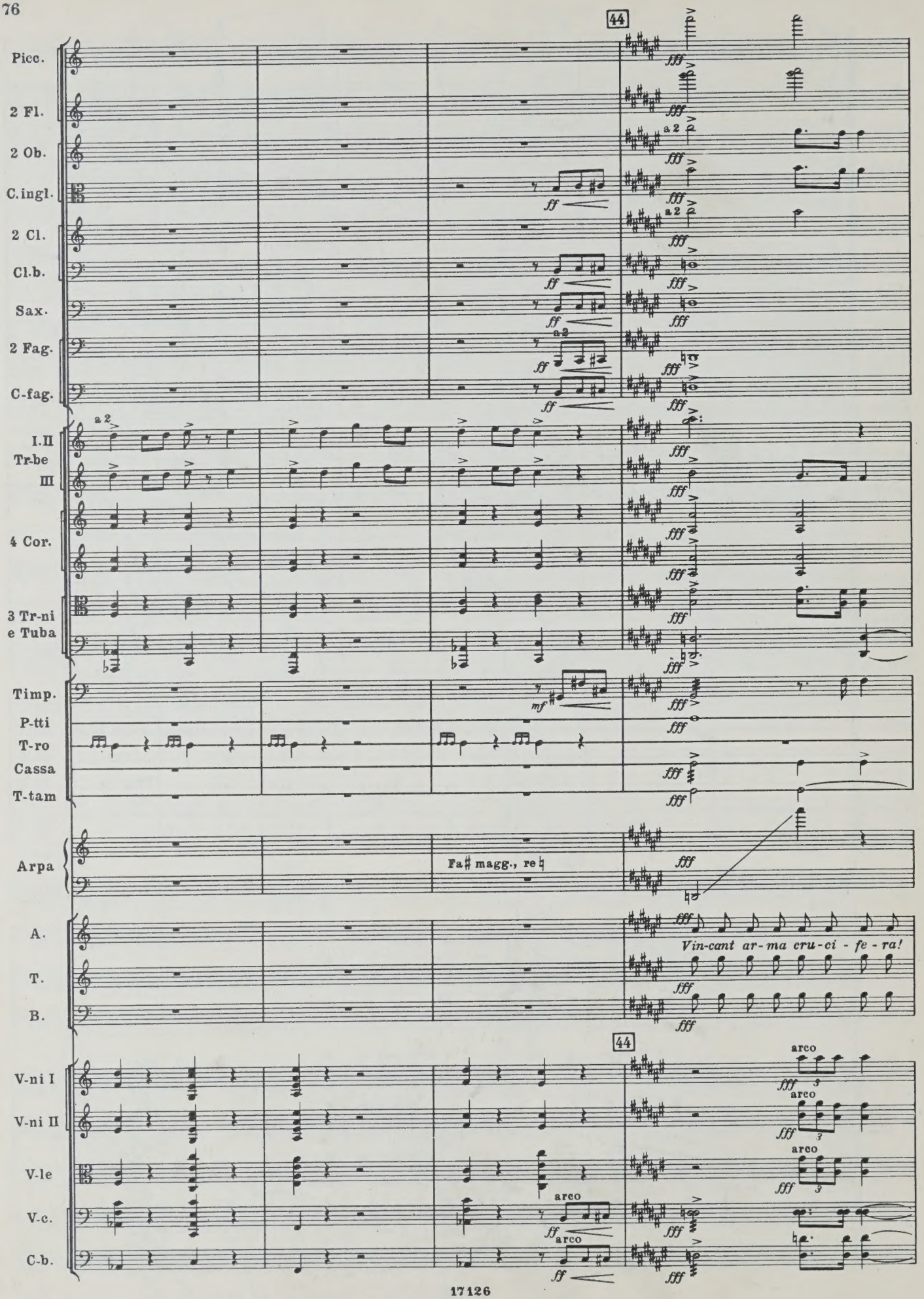

2 Ob.
C.ingl.
I
Cl.
II
Cl.b.
Sax.
2 Fag.
C-fag.
a 2
I
Tr-be
II. III
senza sord.
a 2
4 Cor.
senza sord.
a 2
senza sord.
3 Tr-ni
e Tuba
Timp.
T-ro
Cassa
unis.
V-ni I
unis.
V-ni II
V-le
loco
sul pontic.
loco
V-c.
C-b.

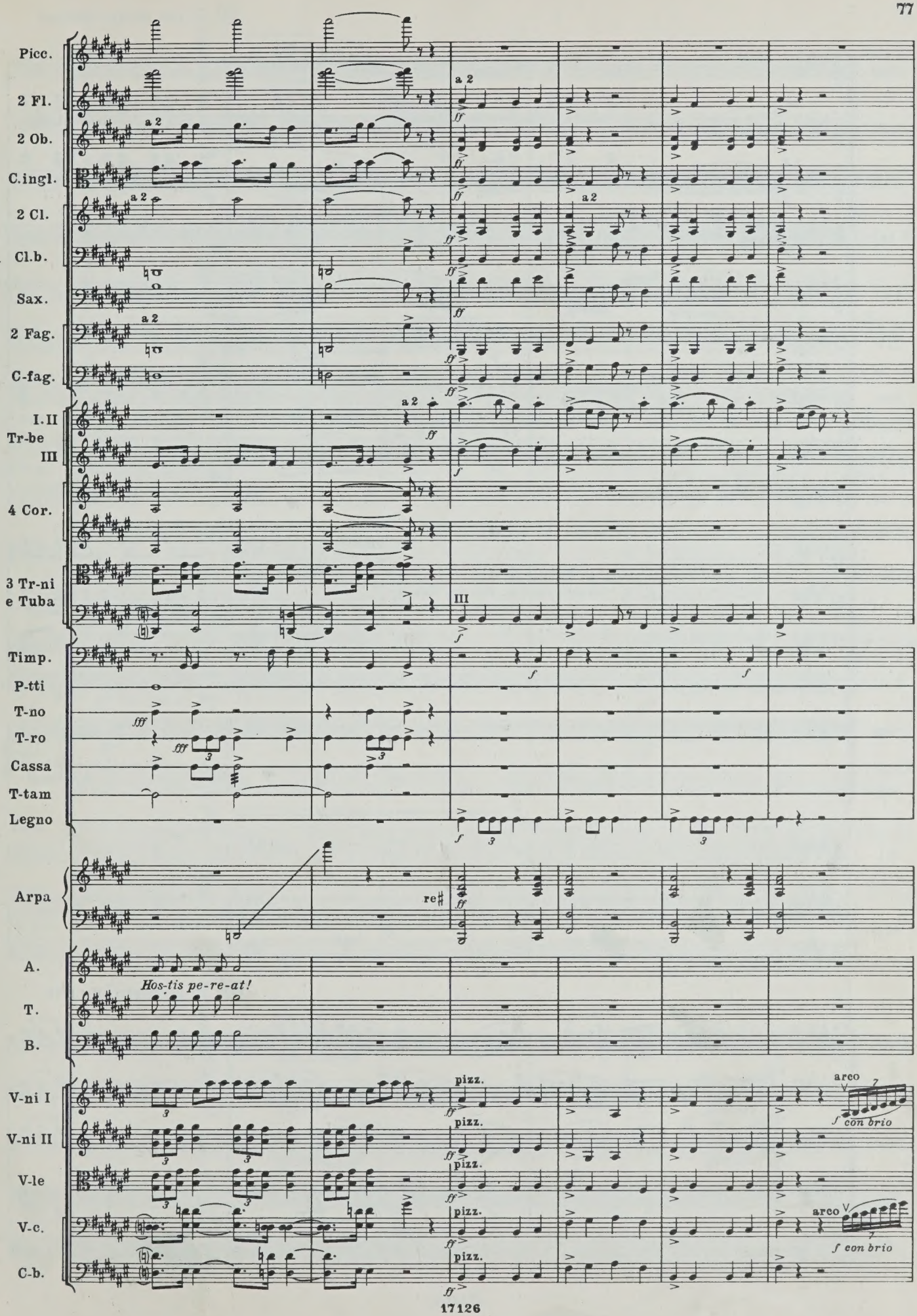

Picc.
2 Ob.
C.ingl.
I
Cl.
II
Cl.b.
Sax.
2 Fag.
C-fag.
I
Tr-be
II
4 Cor.
3 Tr-ni
e Tuba
Timp.
P.tti
T-no
T-ro
V-ni I
div.
V-ni II
div.
V-le
V-c.
C-b.
con sord.
a 2
sul pontic.
loco, div.
(loco)
loco

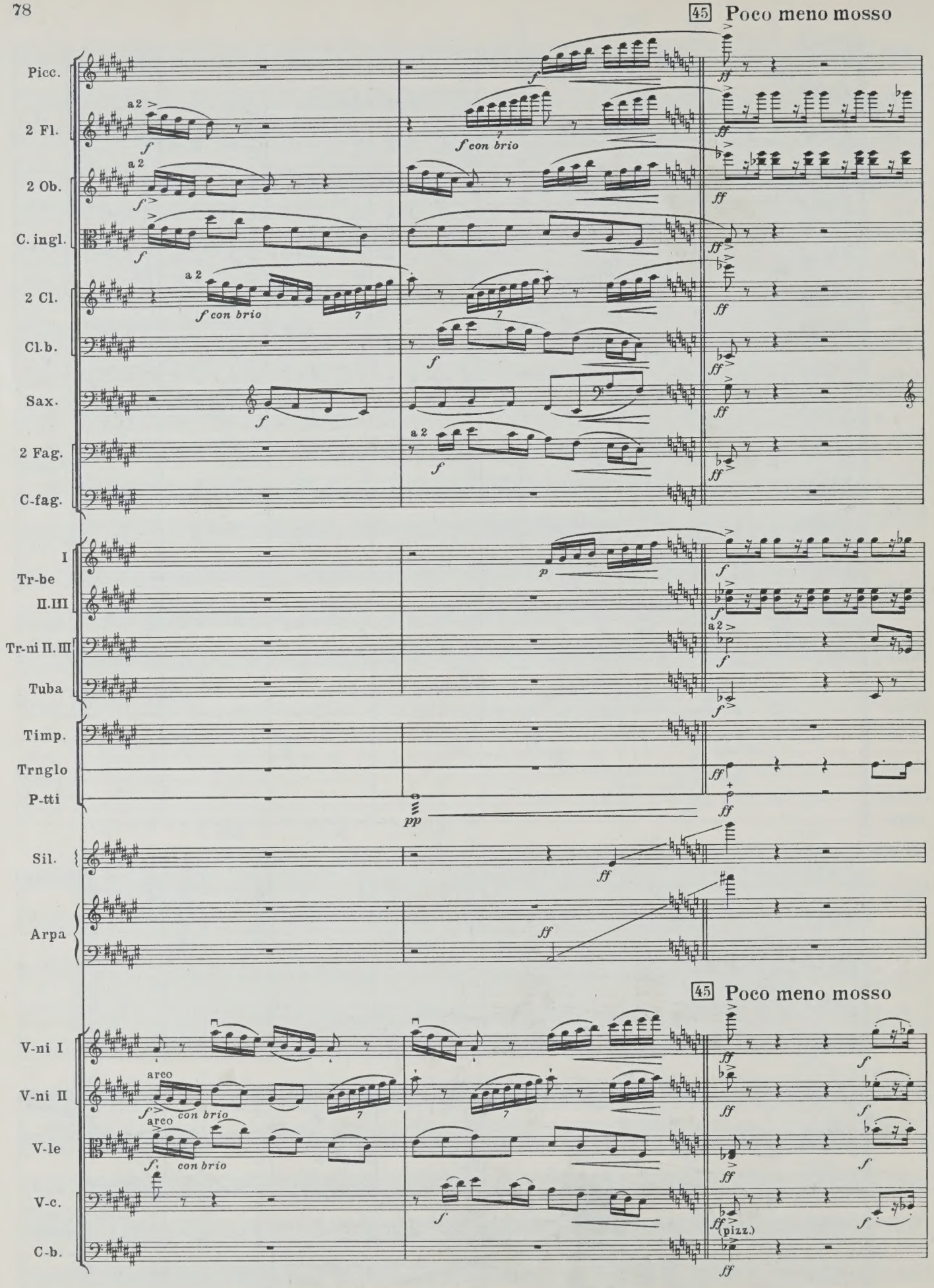

42
accelerando
Picc.
2 Fl.
2 Ob.
C.ingl.
I
Cl.
II
Cl.b.
Sax.
2 Fag.
C-fag.
a 2
con sord.
I
Tr-be
II.III
a 2 con sord.
4 Cor.
3 Tr-ni
e Tuba
Timp.
T-no
T-ro
Cassa
cresc.
42
loco,unis.
accelerando
V-ni I
V-ni II
unis.
V-le
V-c.
C-b.

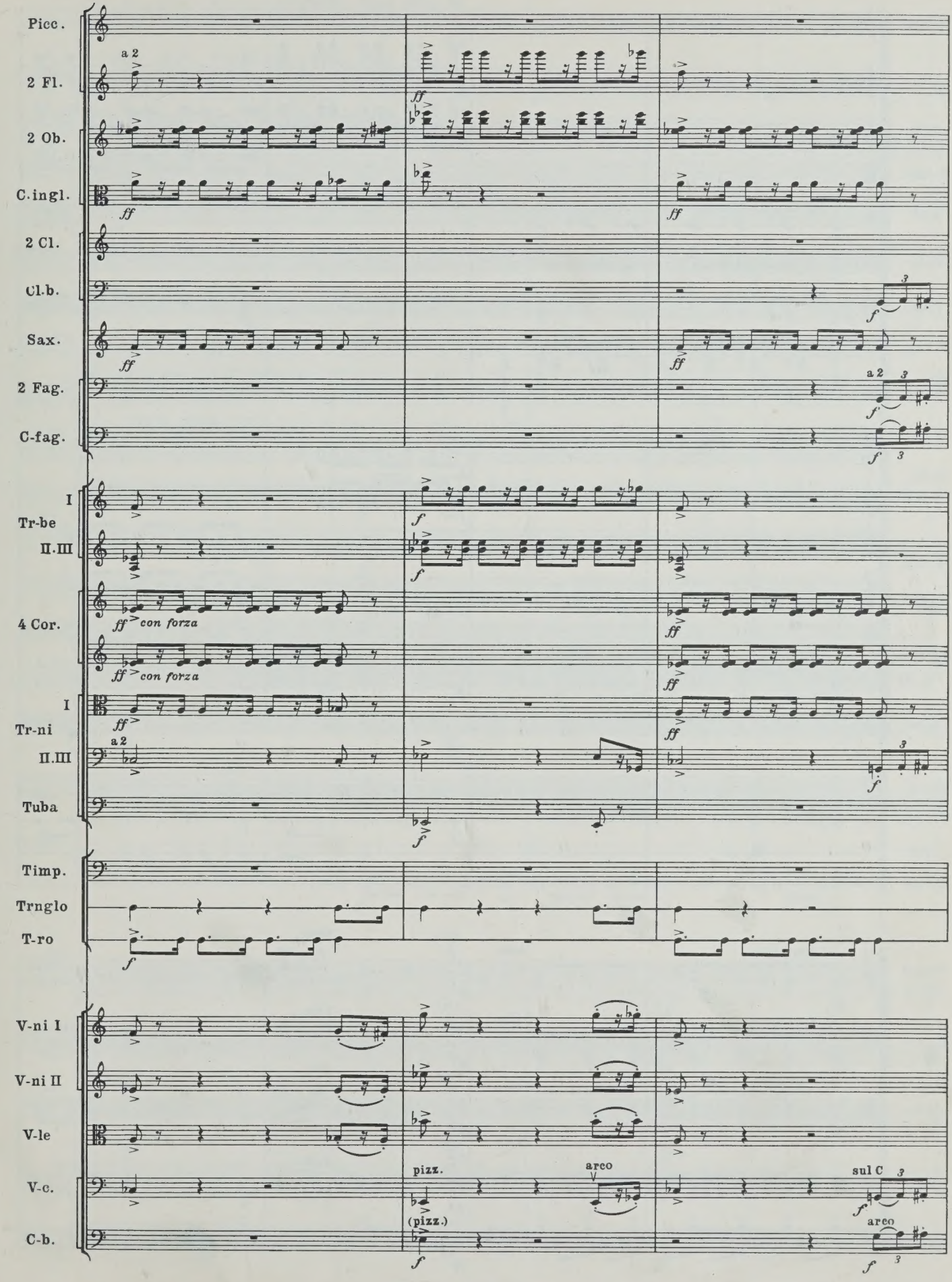

43 Allegro ♩=80
Picc.
2 Fl.
2 Ob.
C.ingl.
I Cl. II
Cl.b.
Sax.
2 Fag.
C-fag.
I.II Tr-be III
4 Cor.
3 Tr-ni e Tuba
Timp.
P-tti
T-no
T-ro
Cassa
T-tam
Arpa
A.
T.
B.
V-ni I
V-ni II
V-le
V-c.
C-b.
senza sord.
Do magg.
Vin-cant ar-ma cru-ci-fe-ra!
Hos-tis pe-re - at!

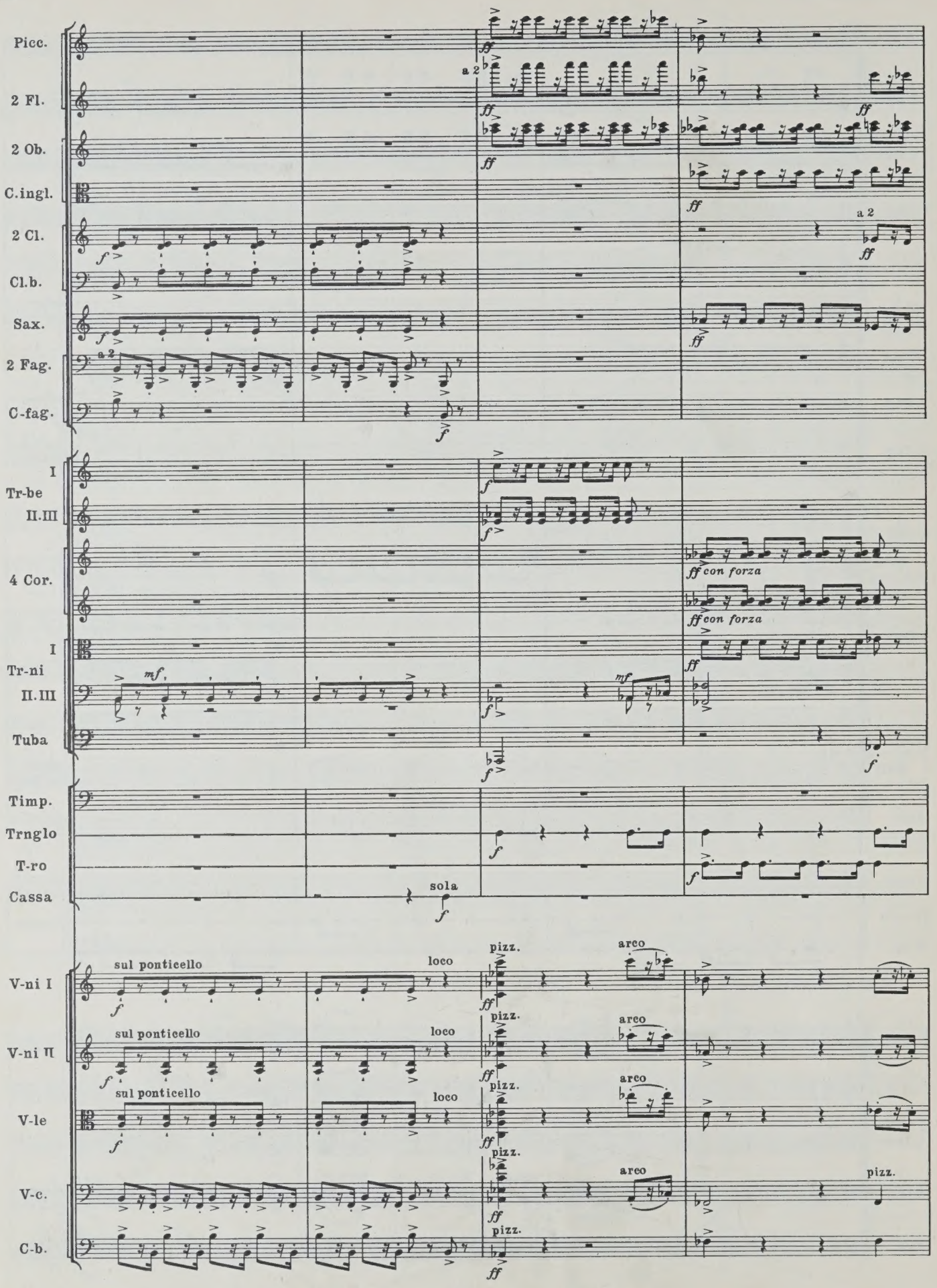

Picc.
2 Fl.
2 Ob.
C.ingl.
I
Cl.
II
Cl.b.
Sax.
2 Fag.
C-fag.
I.II
Tr-be
III
4 Cor.
3 Tr-ni
e Tuba
Timp.
P-tti
T-no
T-ro
Cassa
T-tam
Arpa
A.
T.
B.
V-ni I
V-ni II
V-le
V-c.
C-b.
a 2
8
fff
ff
Vin-cant ar-ma
cru-ci-fe-ra! Hos-tis pe-re-
at!
pizz.

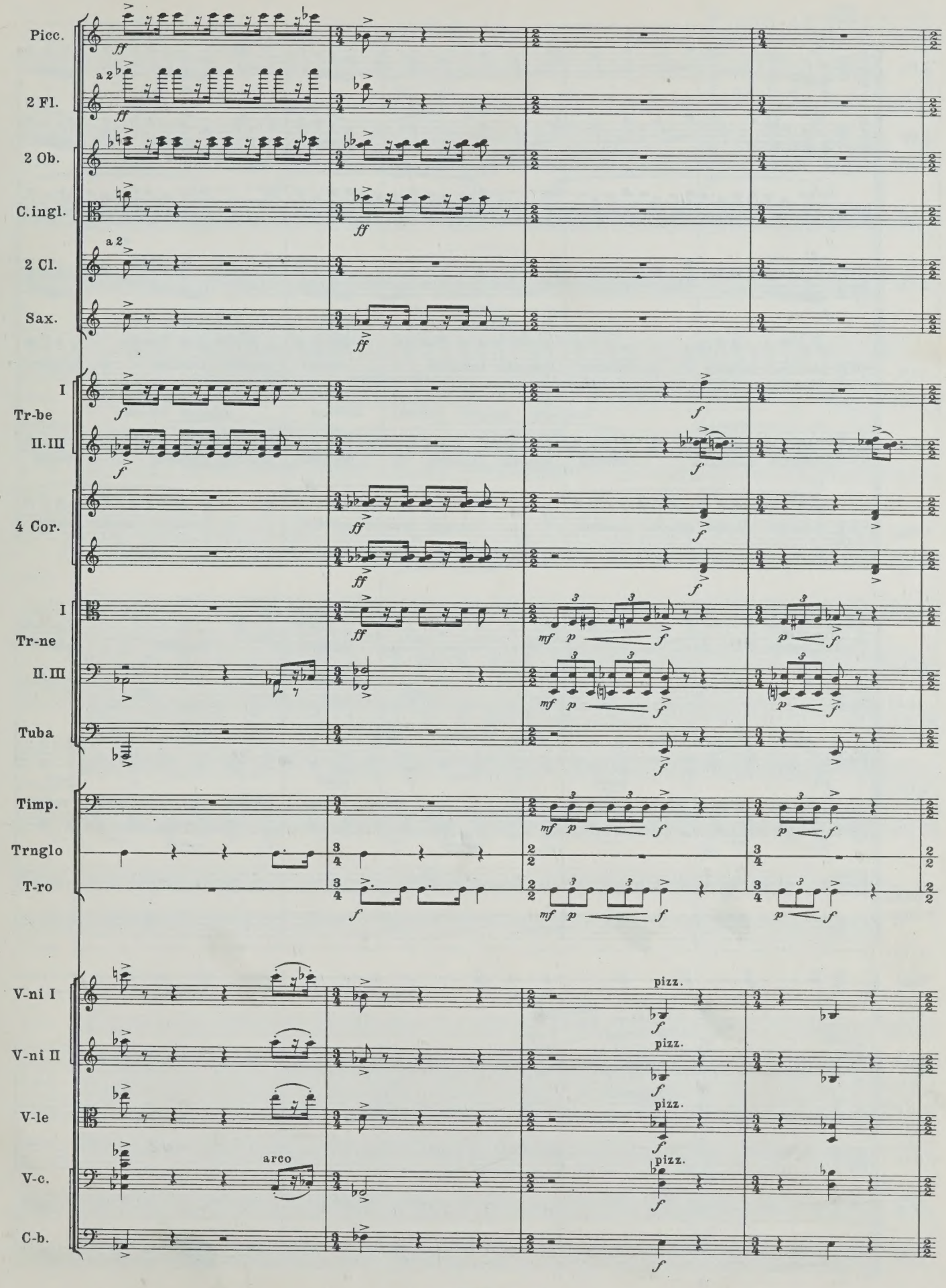

44
Picc.
2 Fl.
2 Ob.
C.ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
I.II Tr-be III
4 Cor.
3 Tr-ni e Tuba
Timp.
P-tti
T-ro
Cassa
T-tam
Arpa
Fa♯ magg., re♮
A.
T.
B.
Vin-cant ar-ma cru-ci - fe - ra!
V-ni I
V-ni II
V-le
V-c.
C-b.
arco

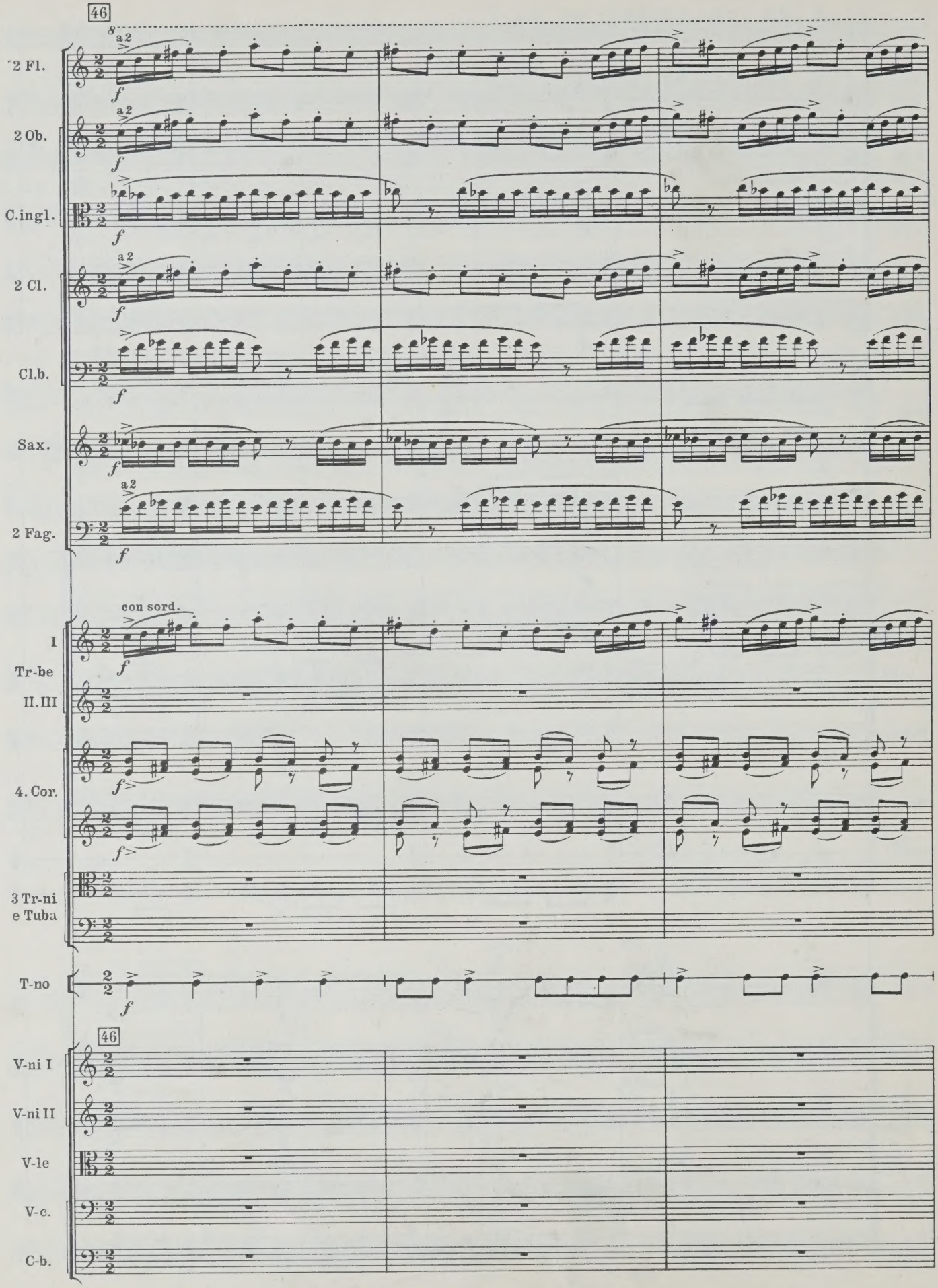

Picc.
2 Fl.
2 Ob.
C.ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
I.II Tr-be
III
4 Cor.
3 Tr-ni e Tuba
Timp.
P-tti
T-no
T-ro
Cassa
T-tam
Legno
Arpa
A.
T.
B.
V-ni I
V-ni II
V-le
V-c.
C-b.
a 2
ff
f
fff
III
re♯
Hos-tis pe-re-at!
pizz.
arco
f con brio

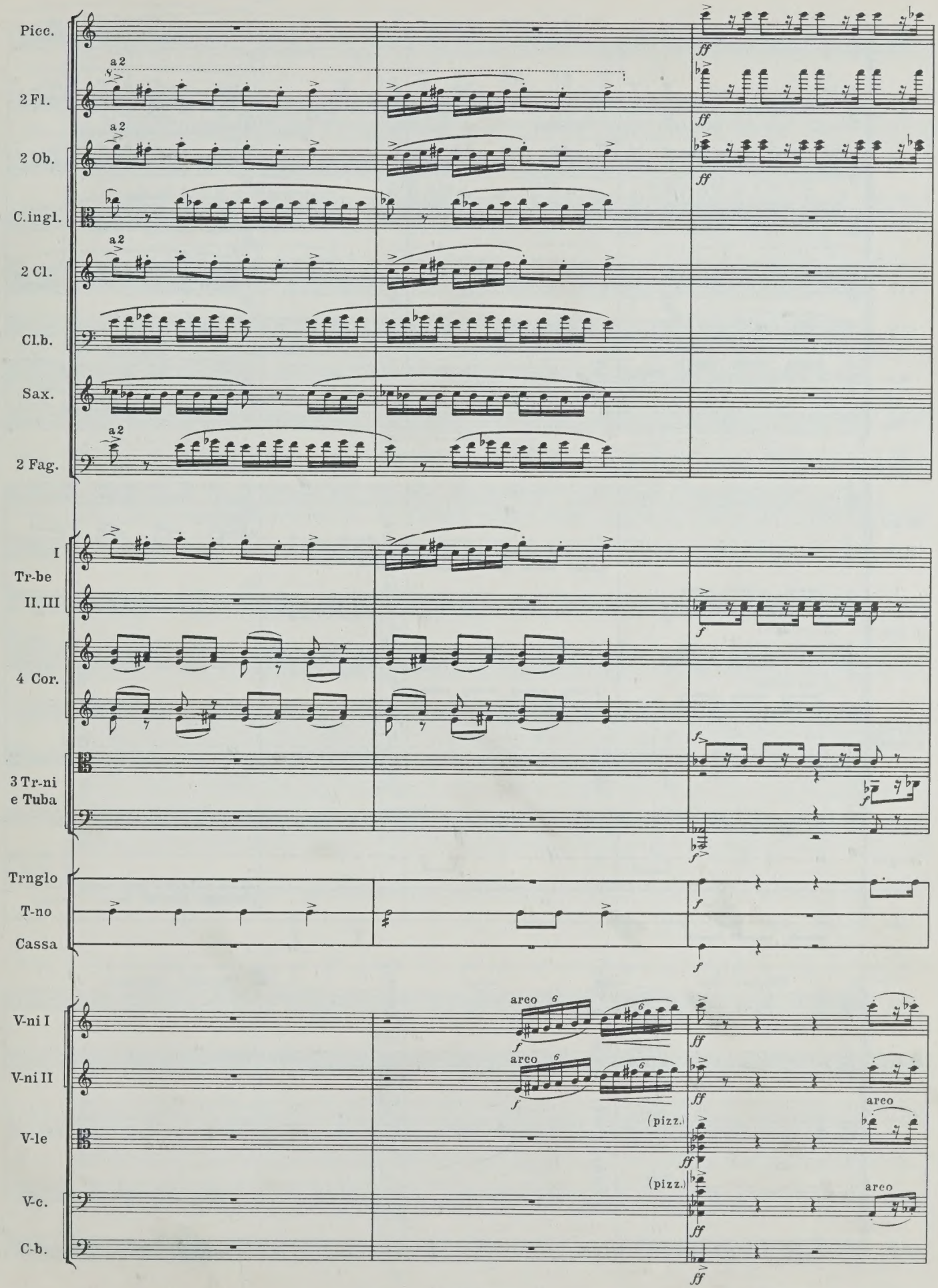

45 Poco meno mosso
Picc.
2 Fl.
2 Ob.
C. ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
I
Tr-be
II.III
Tr-ni II. III
Tuba
Timp.
Trnglo
P-tti
Sil.
Arpa
V-ni I
V-ni II
V-le
V-c.
C-b.
a 2
arco
con brio
(pizz.)

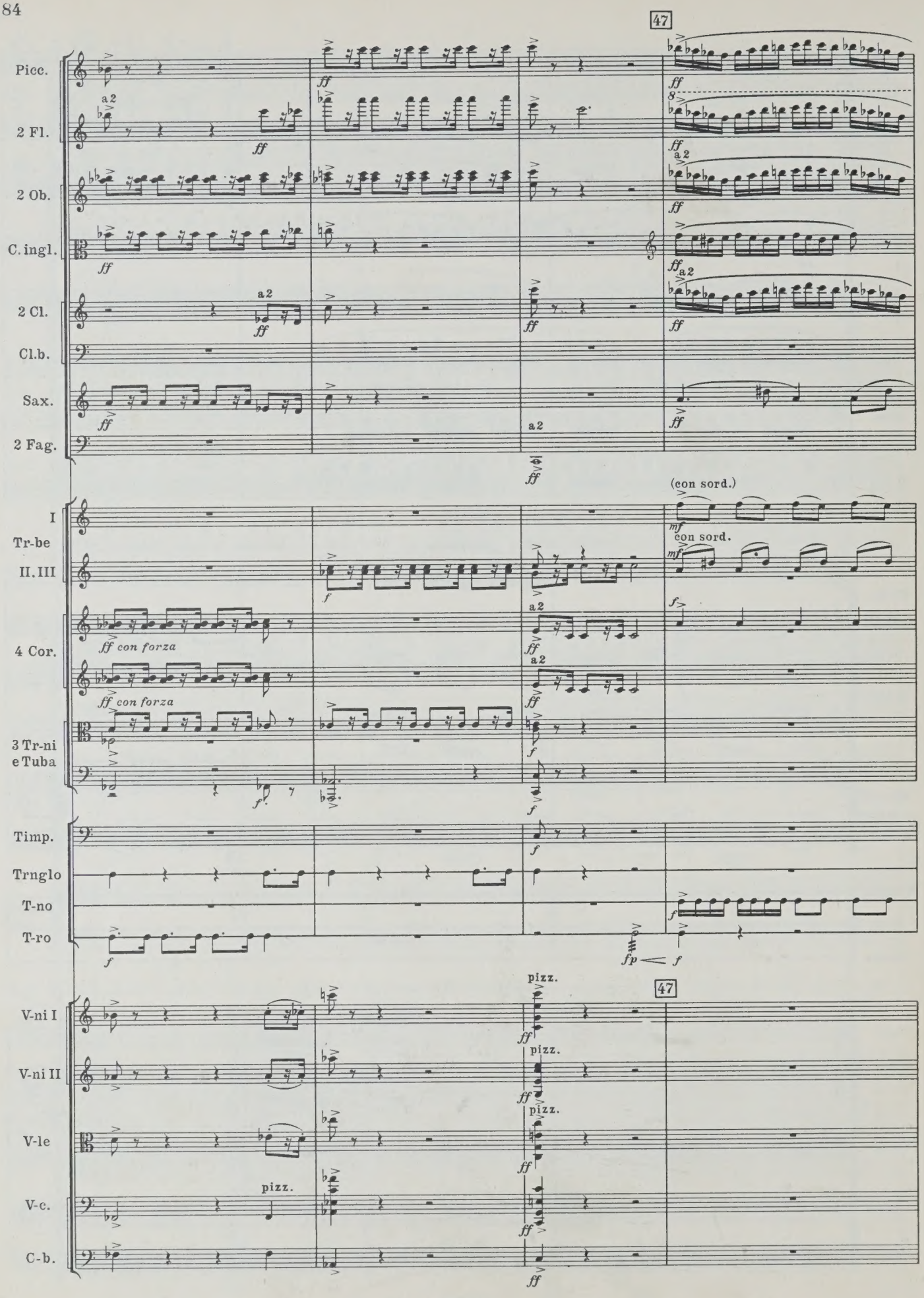

Picc.
2 Fl.
2 Ob.
C.ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
I
Tr-be
II.III
4 Cor.
I
Tr-ni
II.III
Tuba
Timp.
Trnglo
T-ro
V-ni I
V-ni II
V-le
V-c.
C-b.
a 2
ff
f
con forza
pizz.
arco
(pizz.)
sul C
3

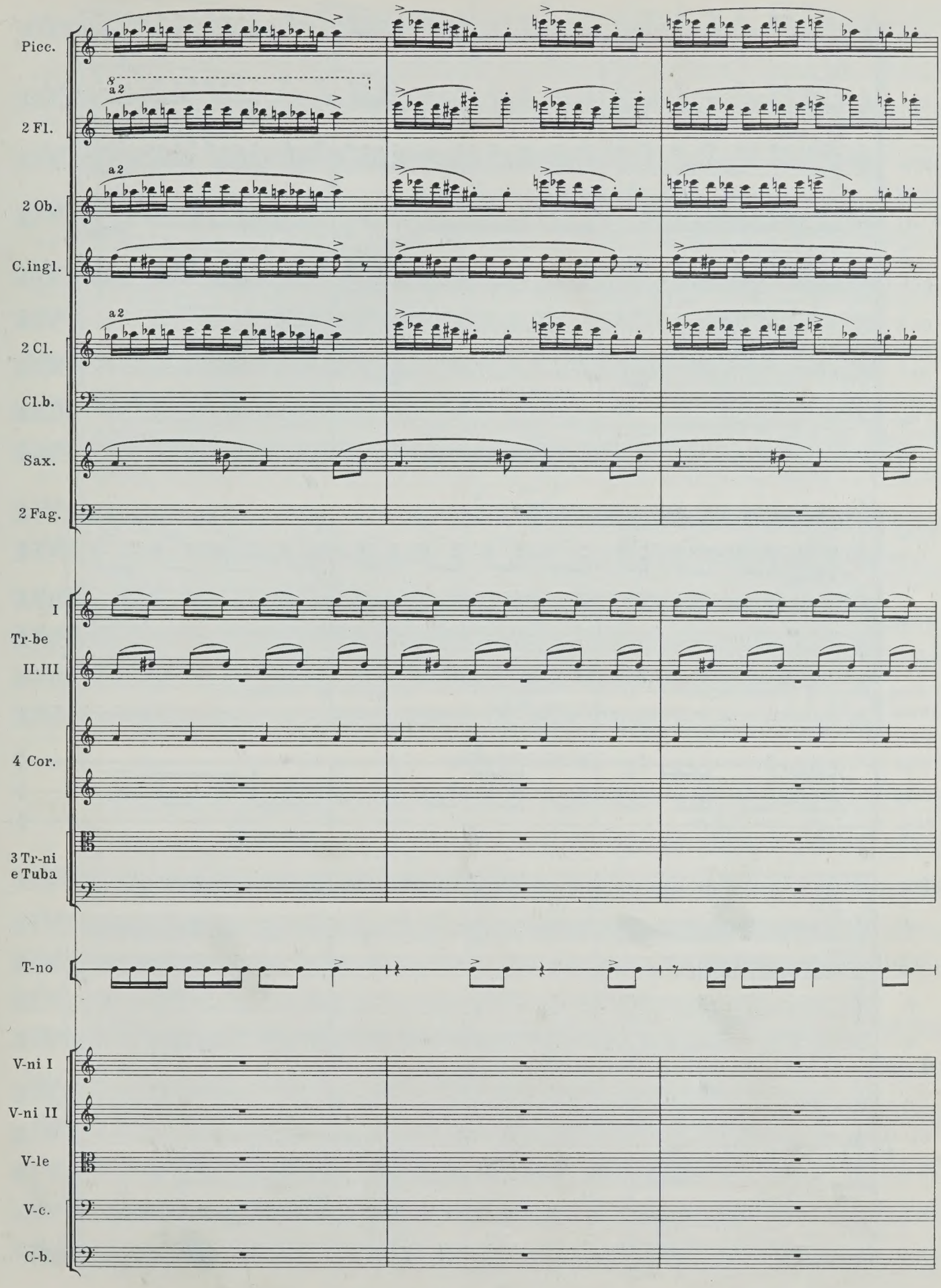

Picc.
2 Fl.
2 Ob.
C.ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
I
Tr-be
II.III
4 Cor.
I
Tr-ni
II.III
Tuba
Timp.
Trnglo
T-ro
Cassa
V-ni I
V-ni II
V-le
V-c.
C-b.
a 2
ff
f
mf
ff con forza
sola
sul ponticello
loco
pizz.
arco

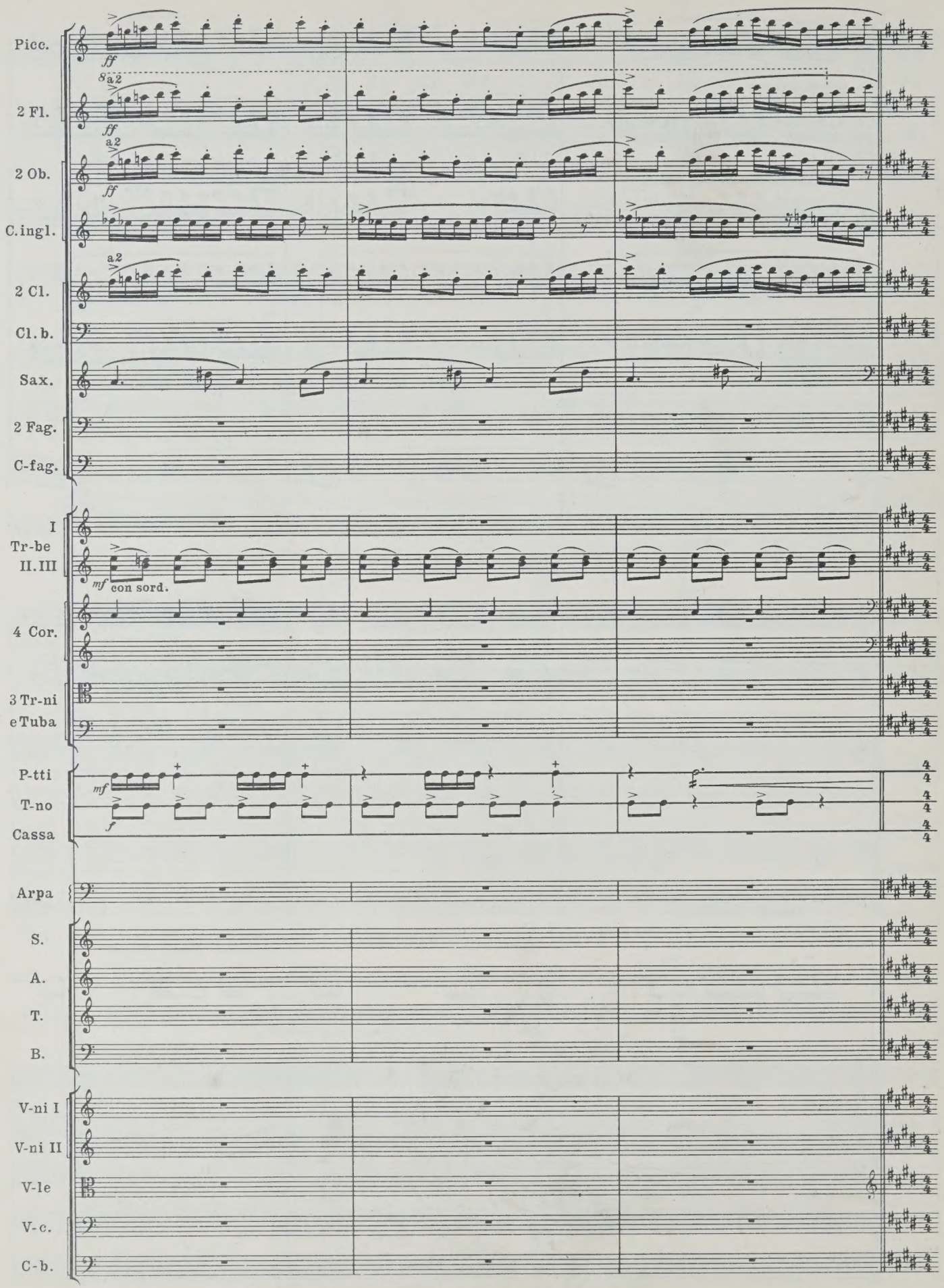

Picc.
2 Fl.
2 Ob.
C.ingl.
2 Cl.
Sax.
I
Tr-be
II.III
4 Cor.
I
Tr-ne
II.III
Tuba
Timp.
Trnglo
T-ro
V-ni I
V-ni II
V-le
V-c.
C-b.
a 2
arco
pizz.


46
8
a 2
2 Fl.
2 Ob.
C.ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
f
con sord.
I
Tr-be
II. III
4. Cor.
3 Tr-ni
e Tuba
T-no
46
V-ni I
V-ni II
V-le
V-c.
C-b.


Picc.
2 Fl.
2 Ob.
C.ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
a2
I
Tr-be
II. III
4 Cor.
3 Tr-ni
e Tuba
Trnglo
T-no
Cassa
V-ni I
V-ni II
V-le
V-c.
C-b.
arco
(pizz.)
ff
f


47
Picc.
2 Fl.
2 Ob.
C. ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
a2
I
Tr-be
II. III
4 Cor.
3 Tr-ni
e Tuba
(con sord.)
con sord.
ff con forza
Timp.
Trnglo
T-no
T-ro
fp
V-ni I
V-ni II
V-le
V-c.
C-b.
pizz.


Picc.
2 Fl.
a 2
2 Ob.
C.ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
I
Tr-be
II.III
4 Cor.
3 Tr-ni
e Tuba
T-no
V-ni I
V-ni II
V-le
V-c.
C-b.


Picc.
ff
8a2
2 Fl.
ff
a2
2 Ob.
ff
C.ingl.
a2
2 Cl.
Cl. b.
Sax.
2 Fag.
C-fag.
I
Tr-be
II. III
mf con sord.
4 Cor.
3 Tr-ni
e Tuba
P-tti
mf
T-no
f
Cassa
Arpa
S.
A.
T.
B.
V-ni I
V-ni II
V-le
V-c.
C-b.

48 Andante ♩ = 58

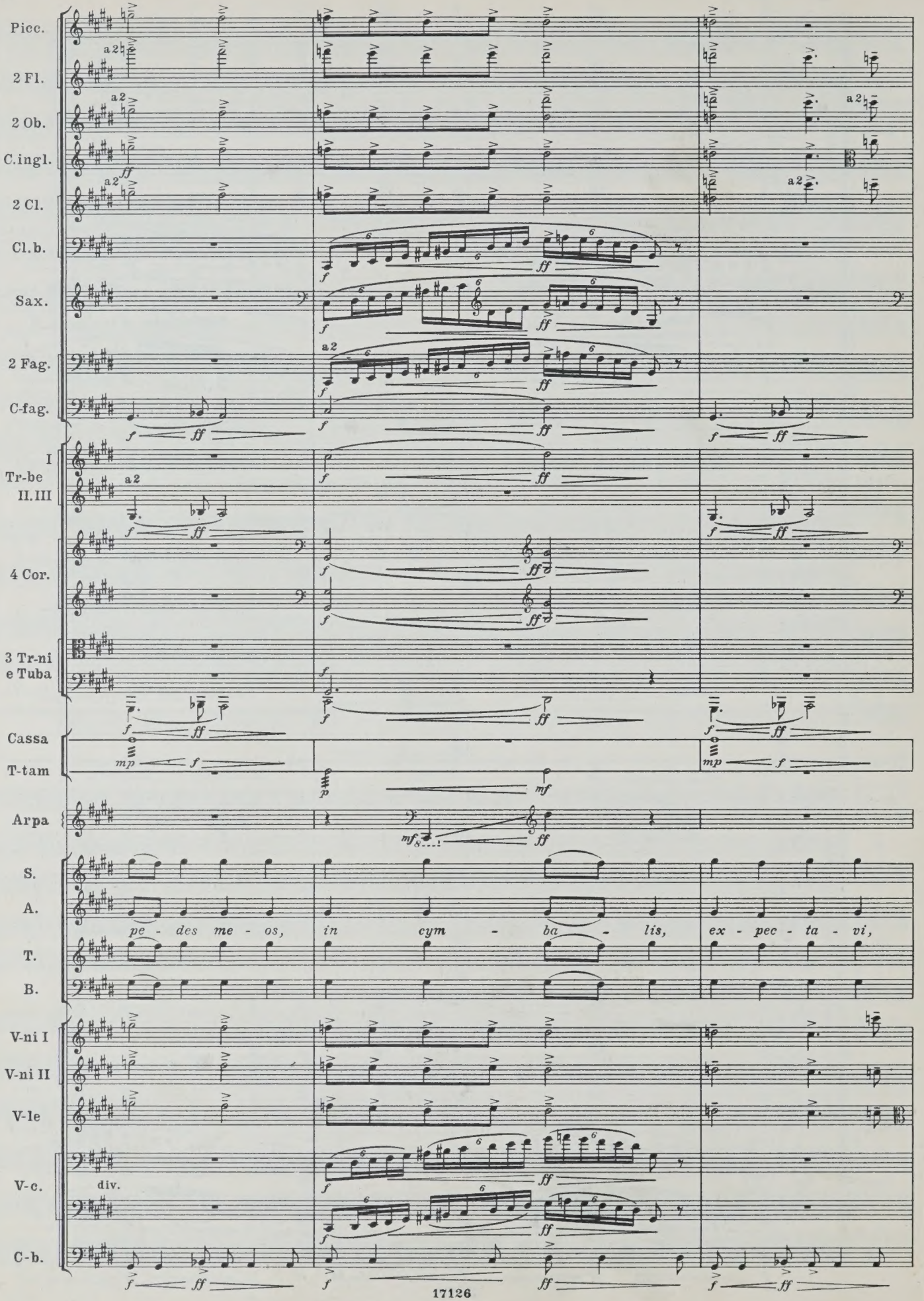
Picc.
2 Fl.
2 Ob.
C.ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
I Tr-be II.III
4 Cor.
3 Tr-ni e Tuba
P-tti
Cassa
T-tam
Arpa
S.
A.
T.
B.

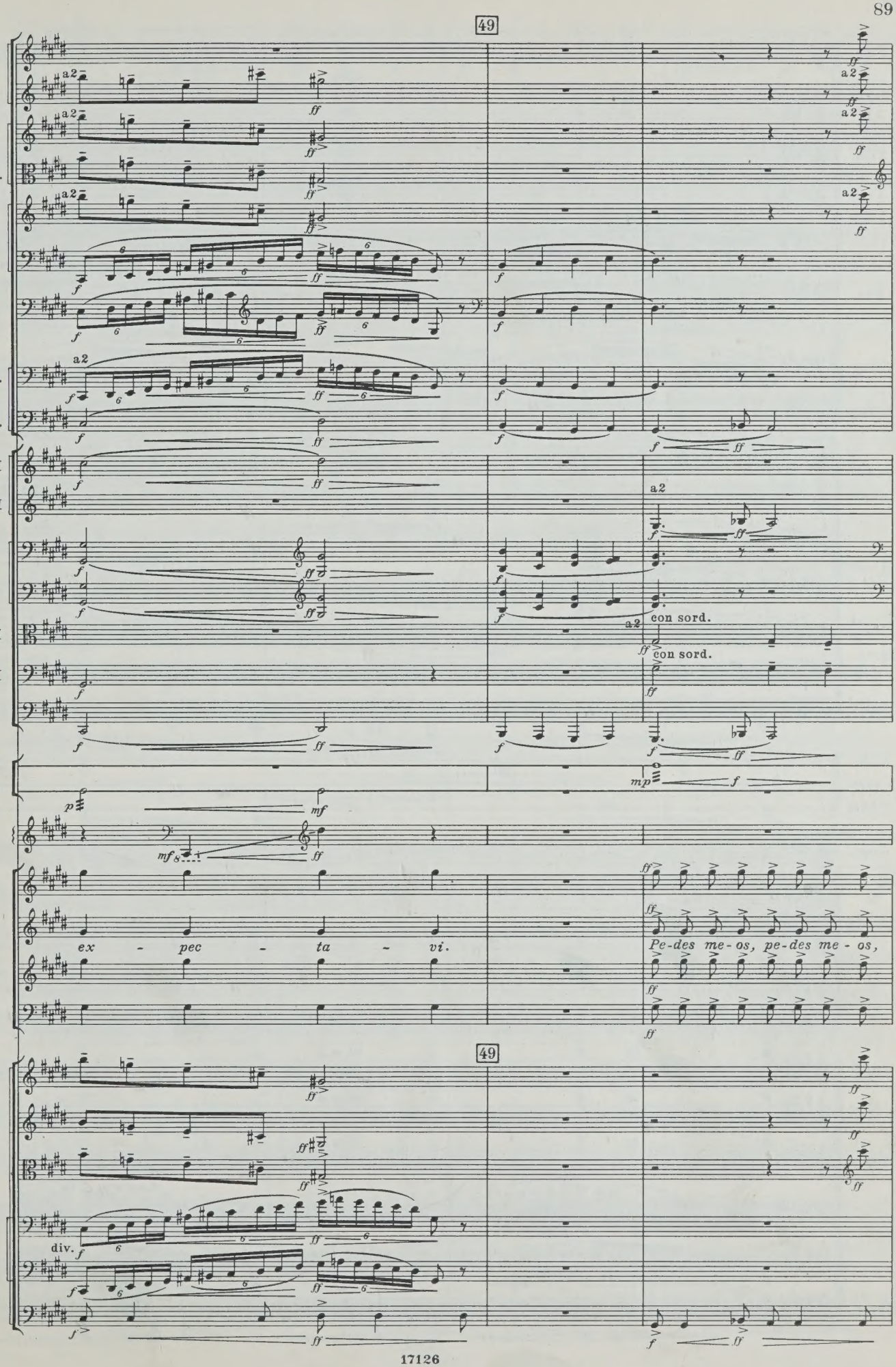
ben tenuto
a2
senza sord.
a2 senza sord.
Pe - re - gri - nus, ex - pec - ta - vi,

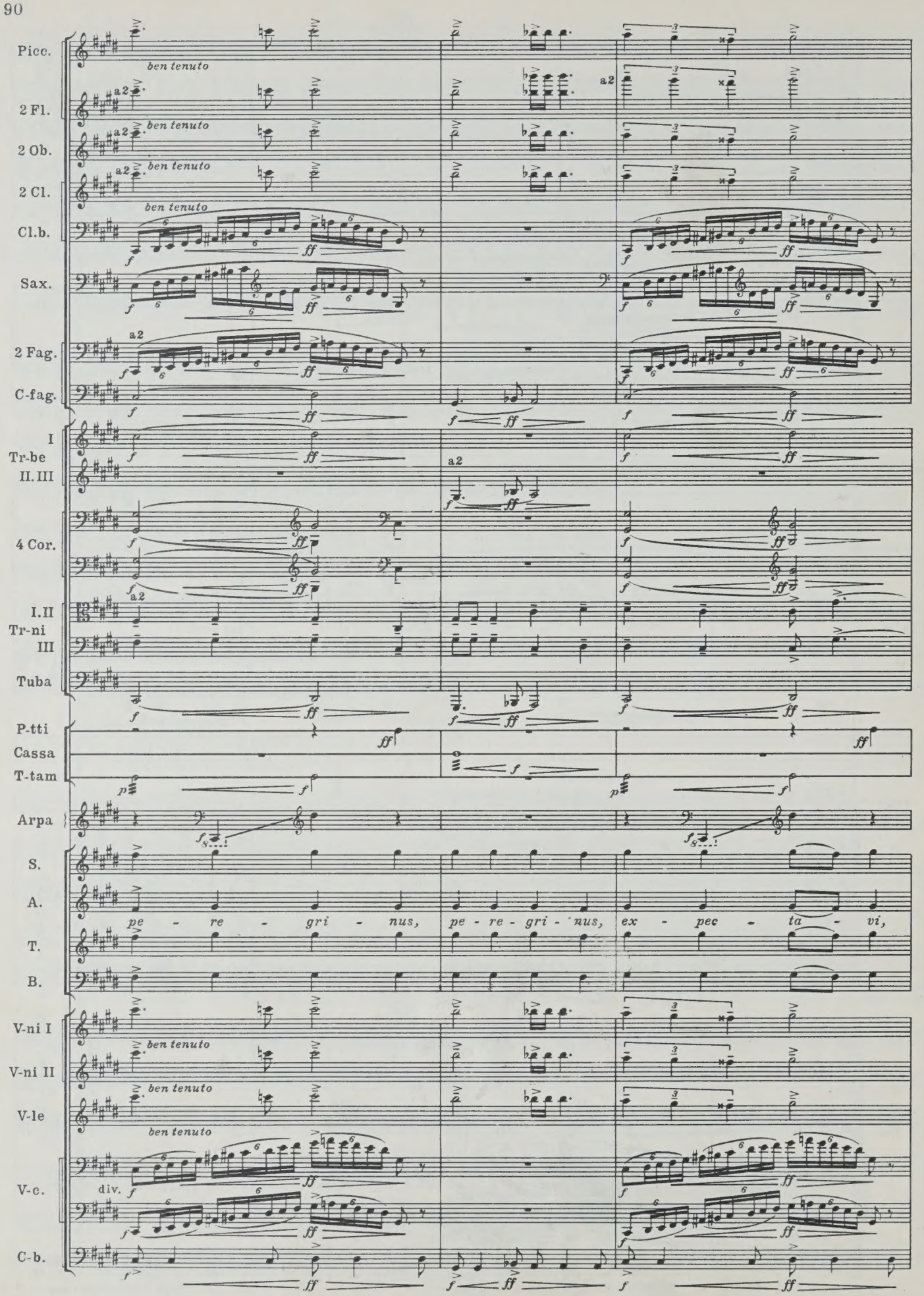
48 Andante ♩ = 58

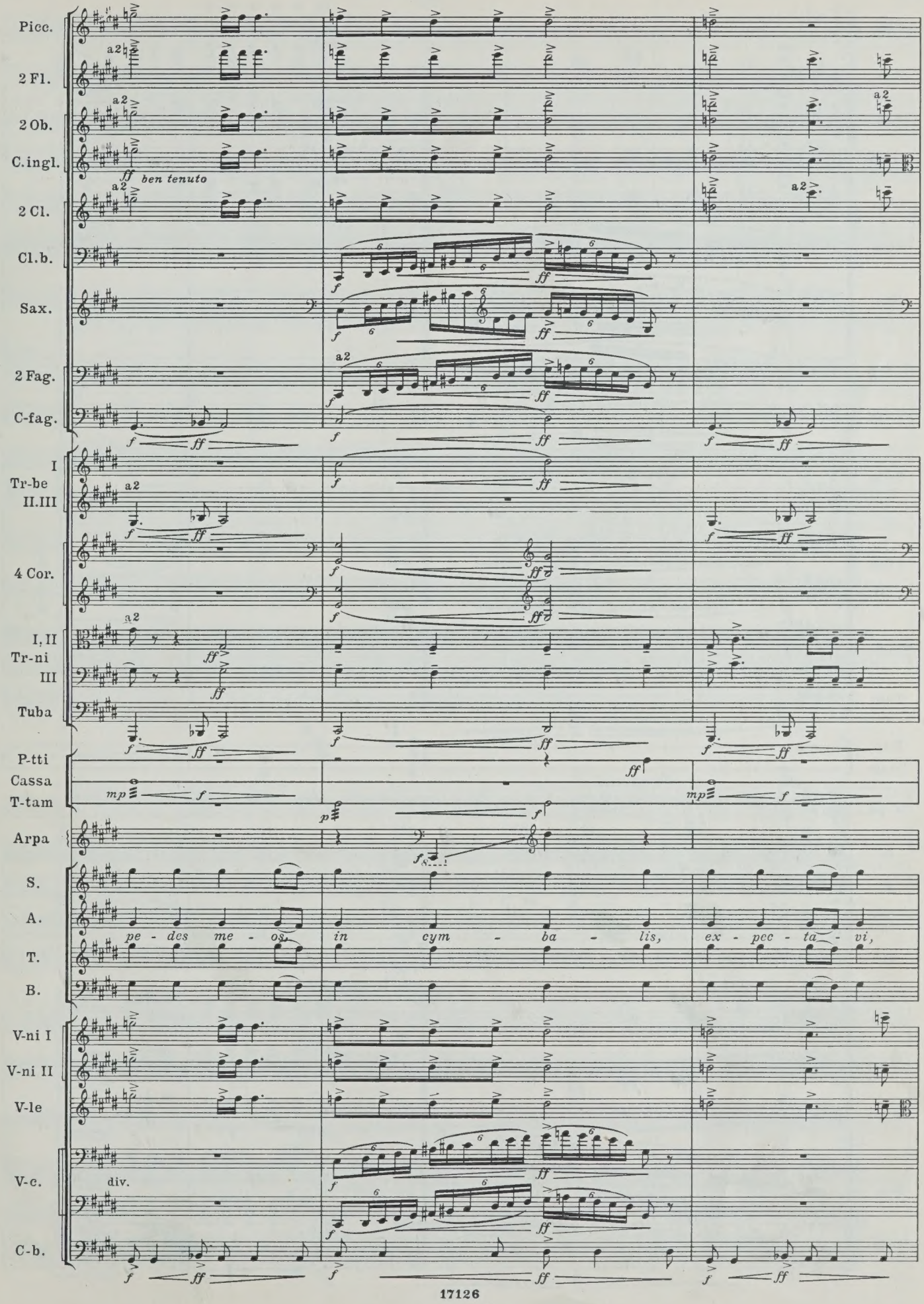
V-ni I
V-ni II
V-le
V-c.
C-b.

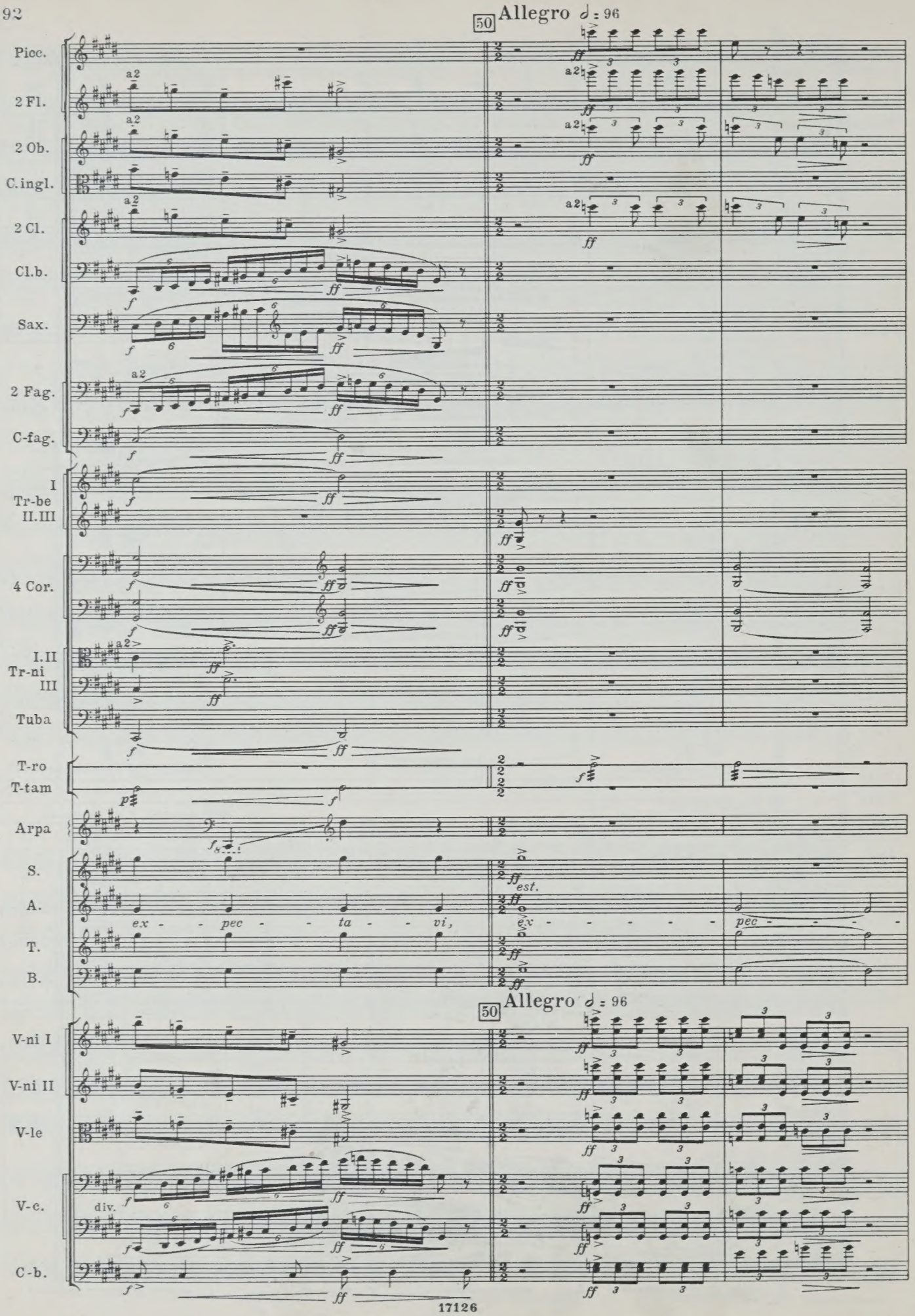
arco
div.

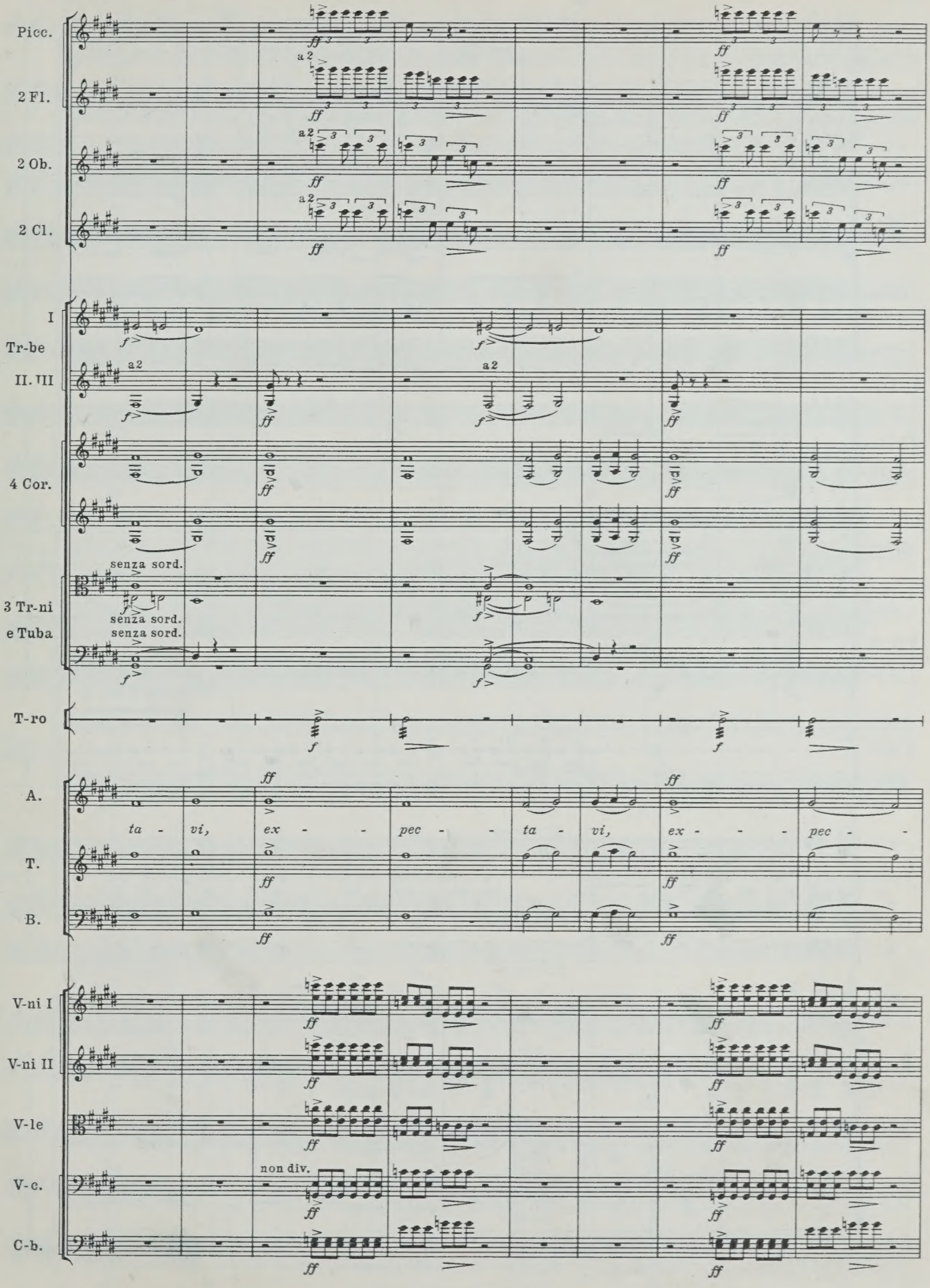

Picc.
2 Fl.
2 Ob.
C.ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
I Tr-be II.III
4 Cor.
3 Tr-ni e Tuba
Cassa
T-tam
Arpa
S.
A.
T.
B.
V-ni I
V-ni II
V-le
V-c.
C-b.
pe - des me - os, in cym - ba - lis, ex - pec - ta - vi,
div.

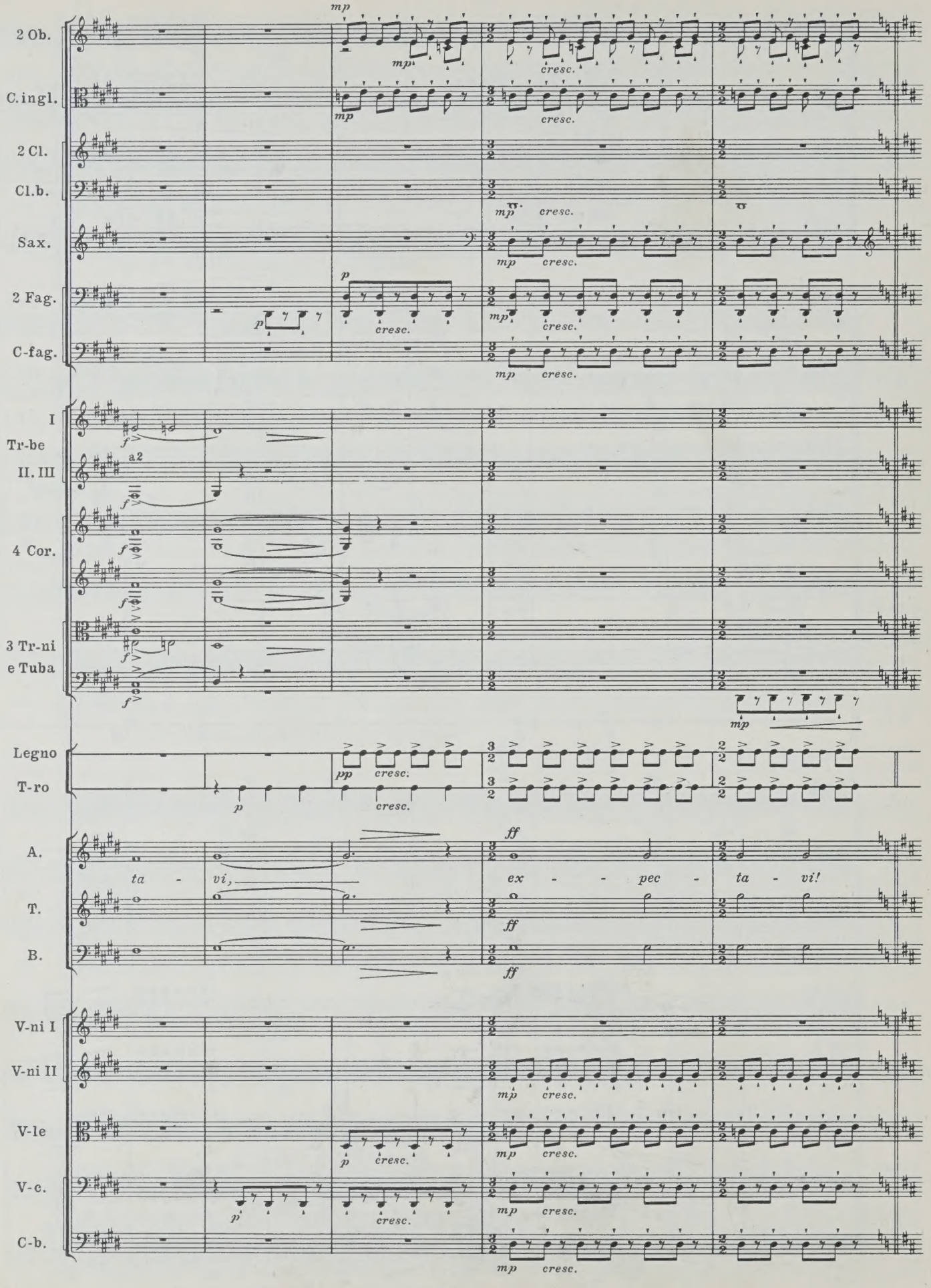

49
Picc.
2 Fl.
2 Ob.
C. ingl.
2 Cl.
Cl. b.
Sax.
2 Fag.
C-fag.
I
Tr-be
II. III
4 Cor.
I. II
Tr-ni
III
Tuba
Cassa
T-tam
Arpa
S.
A.
T.
B.
ex - pec - ta - vi.
Pe-des me-os, pe-des me-os,
con sord.
49
V-ni I
V-ni II
V-le
V-c.
C-b.
div.

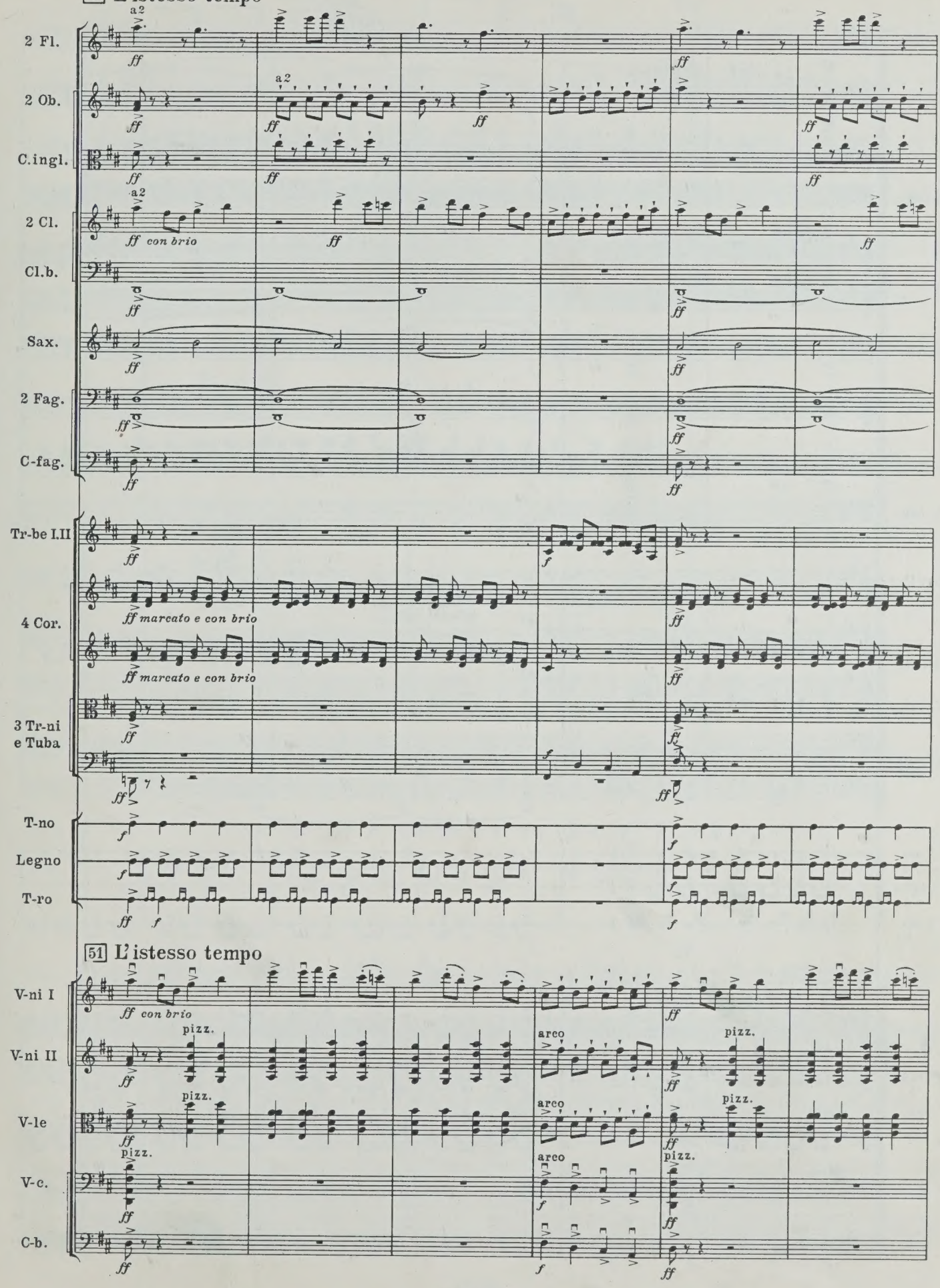

Picc.
2 Fl.
2 Ob.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
I Tr-be II. III
4 Cor.
I.II Tr-ni III
Tuba
P-tti
Cassa
T-tam
Arpa
S.
A.
T.
B.
V-ni I
V-ni II
V-le
V-c.
C-b.
ben tenuto
a2
div.
pe - re - gri - nus, pe - re - gri - nus, ex - pec - ta - vi,

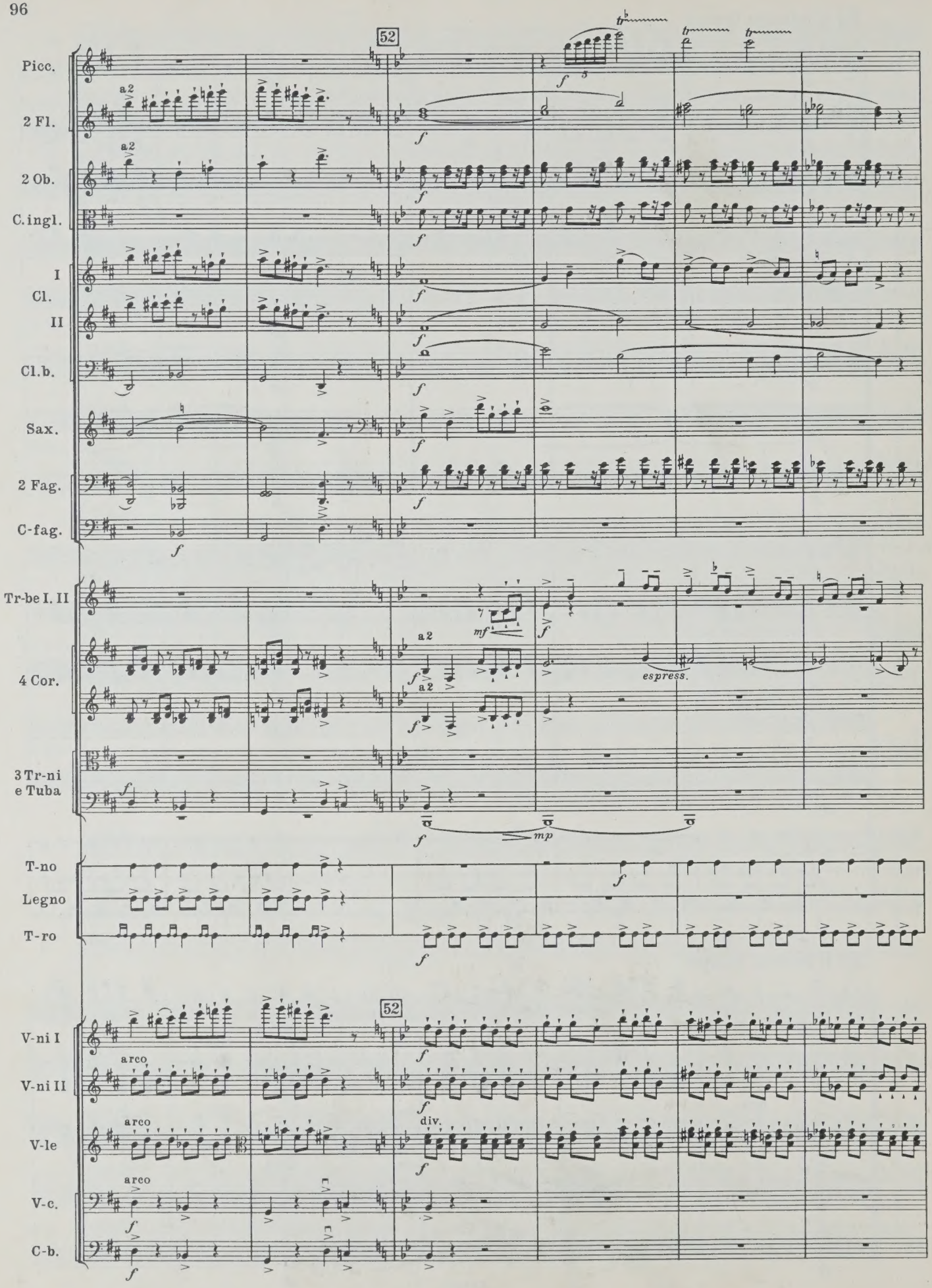

Picc.
2 Fl.
2 Ob.
C.ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
I Tr-be II.III
4 Cor.
I, II Tr-ni III
Tuba
P-tti Cassa T-tam
Arpa
S.
A.
T.
B.
V-ni I
V-ni II
V-le
V-c.
C-b.
ff ben tenuto
a2
div.
pe - des me - os, in cym - ba - lis, ex - pec - ta - vi,

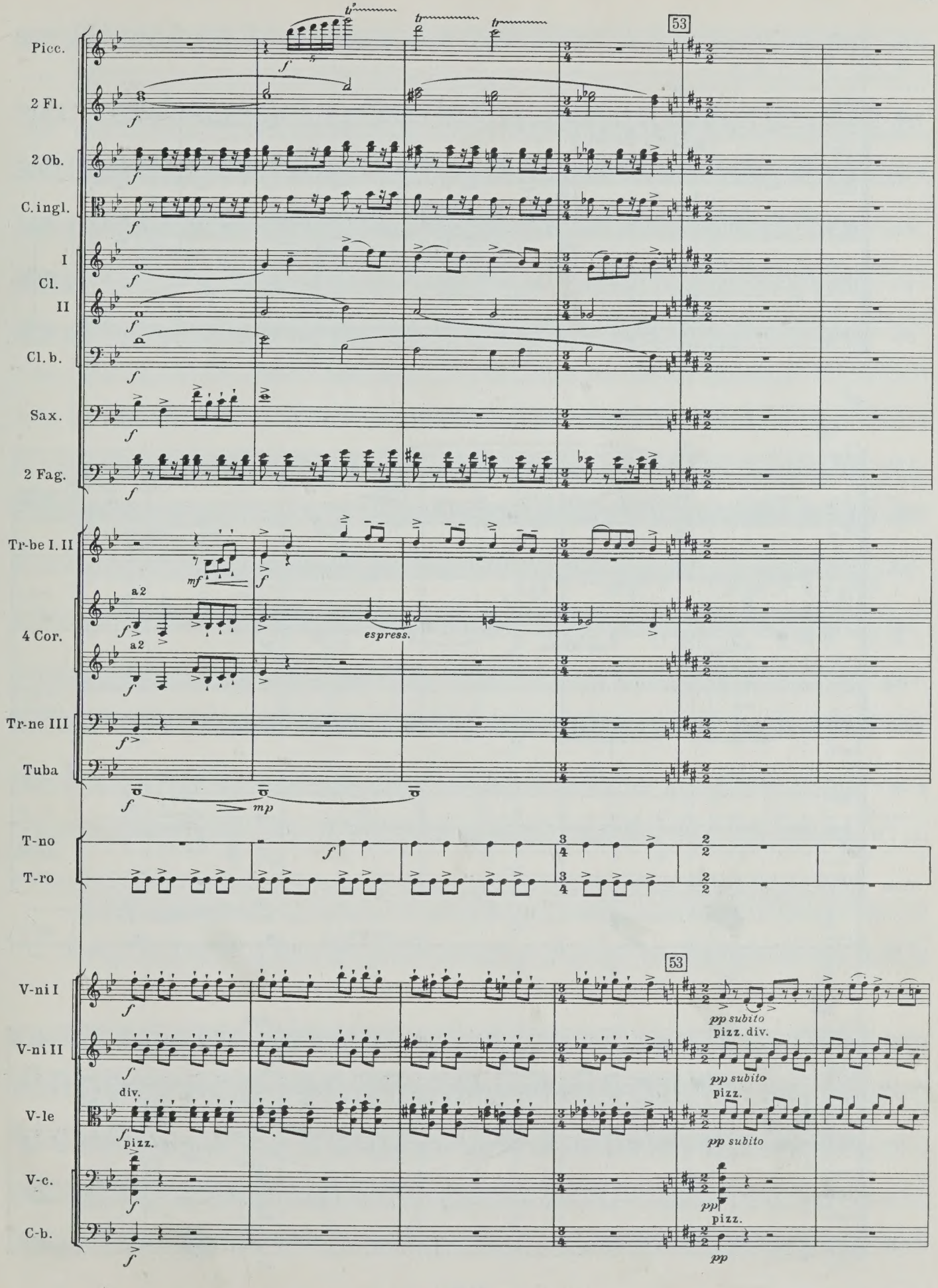

50 Allegro ♩ = 96
Picc.
2 Fl.
2 Ob.
C.ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
I Tr-be II.III
4 Cor.
I.II Tr-ni III
Tuba
T-ro T-tam
Arpa
S.
A.
T.
B.
ex - pec - ta - vi,
50 Allegro ♩ = 96
V-ni I
V-ni II
V-le
V-c.
div.
C-b.

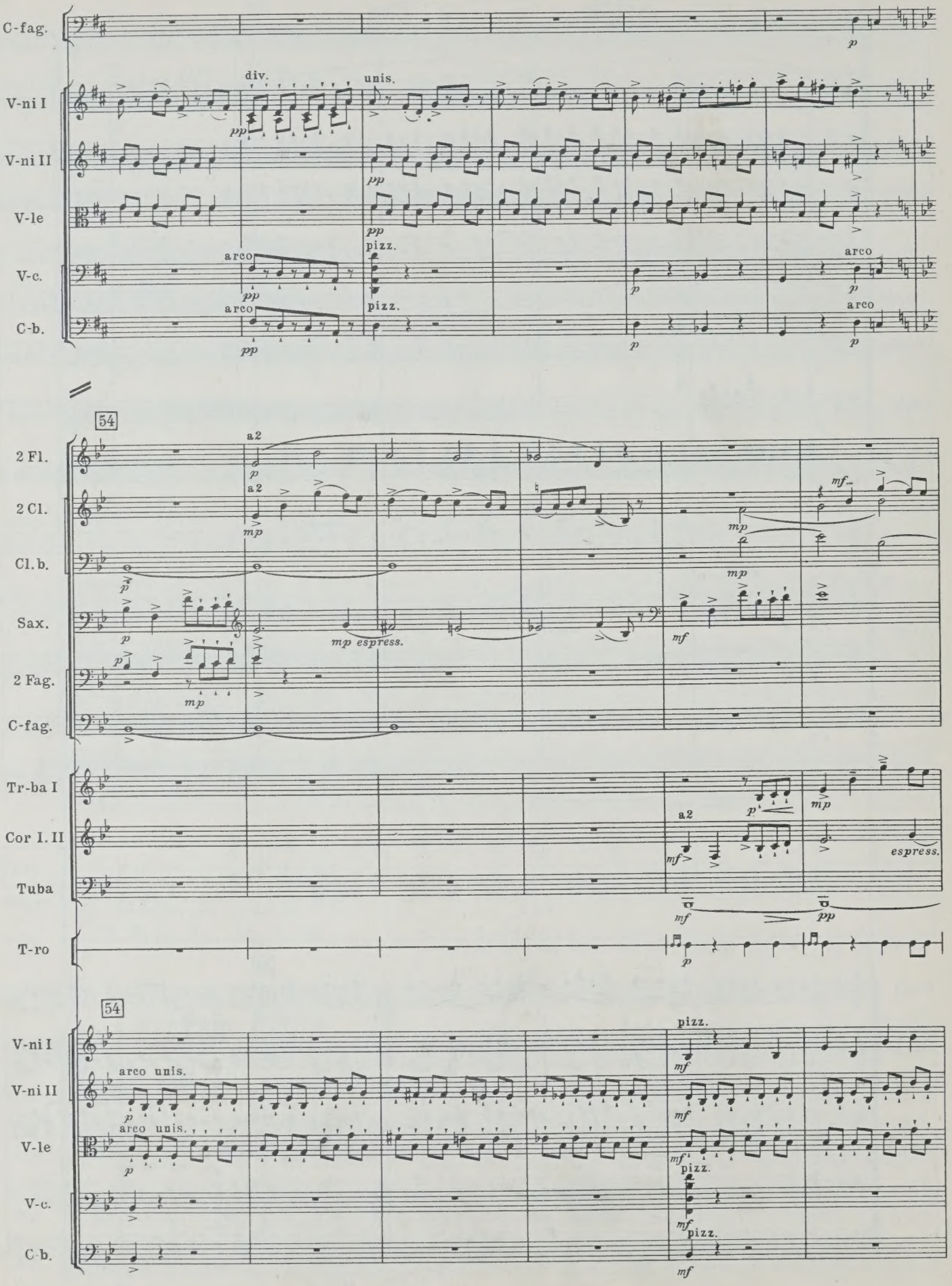

Picc.
2 Fl.
2 Ob.
2 Cl.
I
Tr-be
II. III
4 Cor.
3 Tr-ni
e Tuba
T-ro
A.
T.
B.
V-ni I
V-ni II
V-le
V-c.
C-b.
a2
senza sord.
non div.
ta - vi, ex - - pec - ta - vi, ex - - - pec -

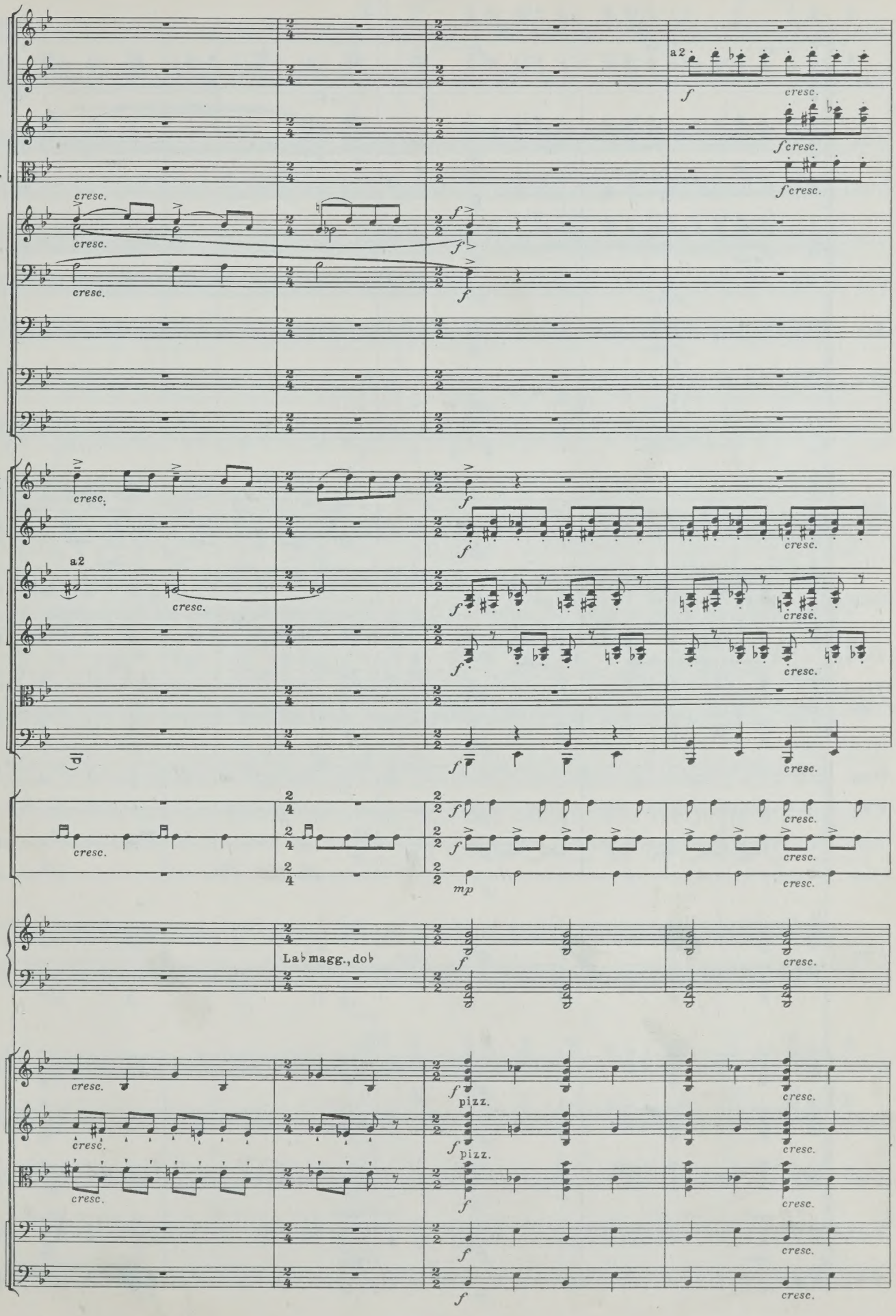

2 Ob.
C.ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
I
Tr-be
II. III
a2
4 Cor.
3 Tr-ni
e Tuba
Legno
T-ro
A.
T.
B.
ta - vi,
ex - - pec - ta - vi!
V-ni I
V-ni II
V-le
V-c.
C-b.
mp
cresc.
p
pp
ff
f

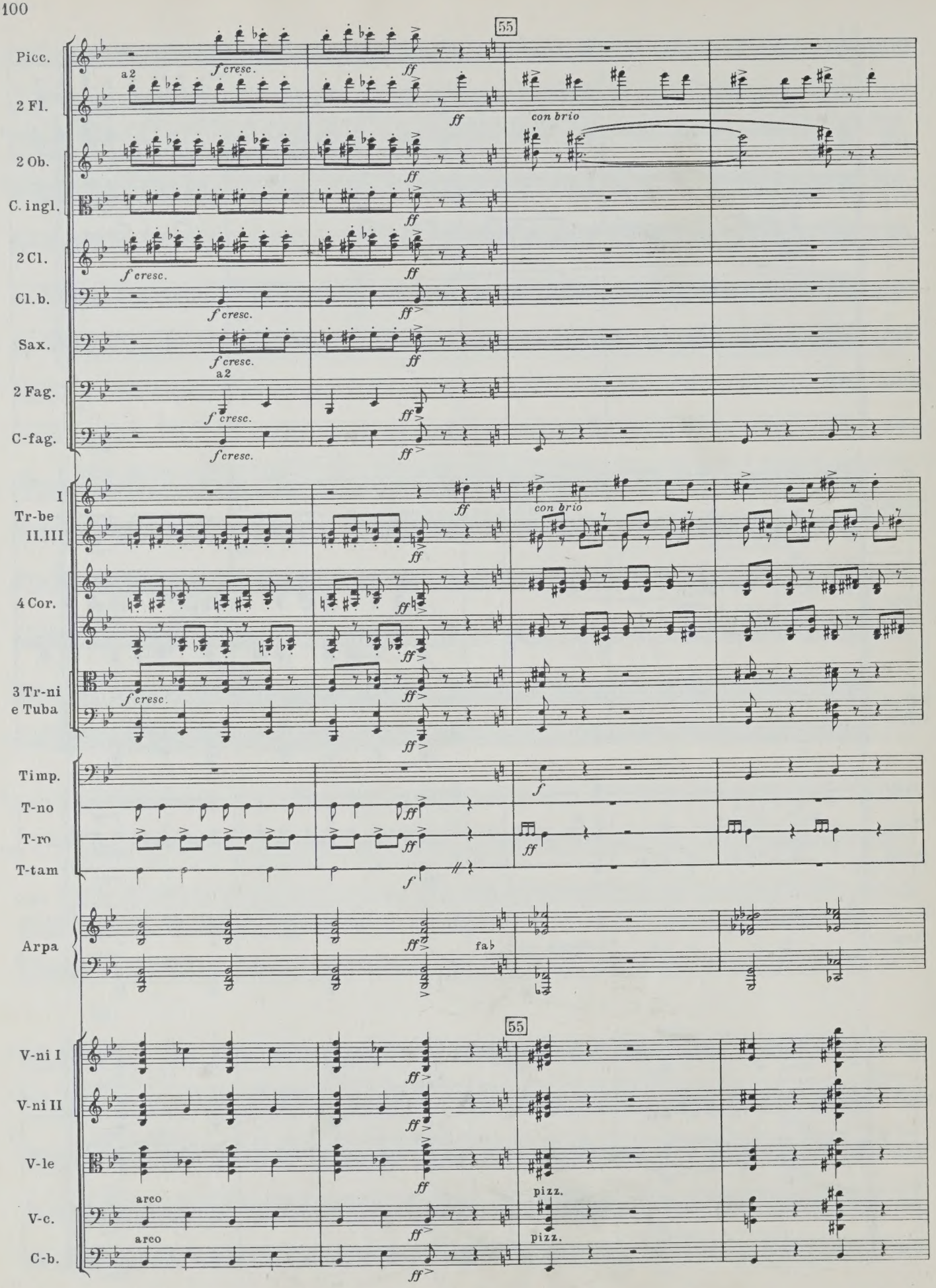

51 L'istesso tempo
2 Fl.
2 Ob.
C.ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
Tr-be I.II
4 Cor.
3 Tr-ni e Tuba
T-no
Legno
T-ro
51 L'istesso tempo
V-ni I
V-ni II
V-le
V-c.
C-b.
a2
ff con brio
ff marcato e con brio
pizz.
arco

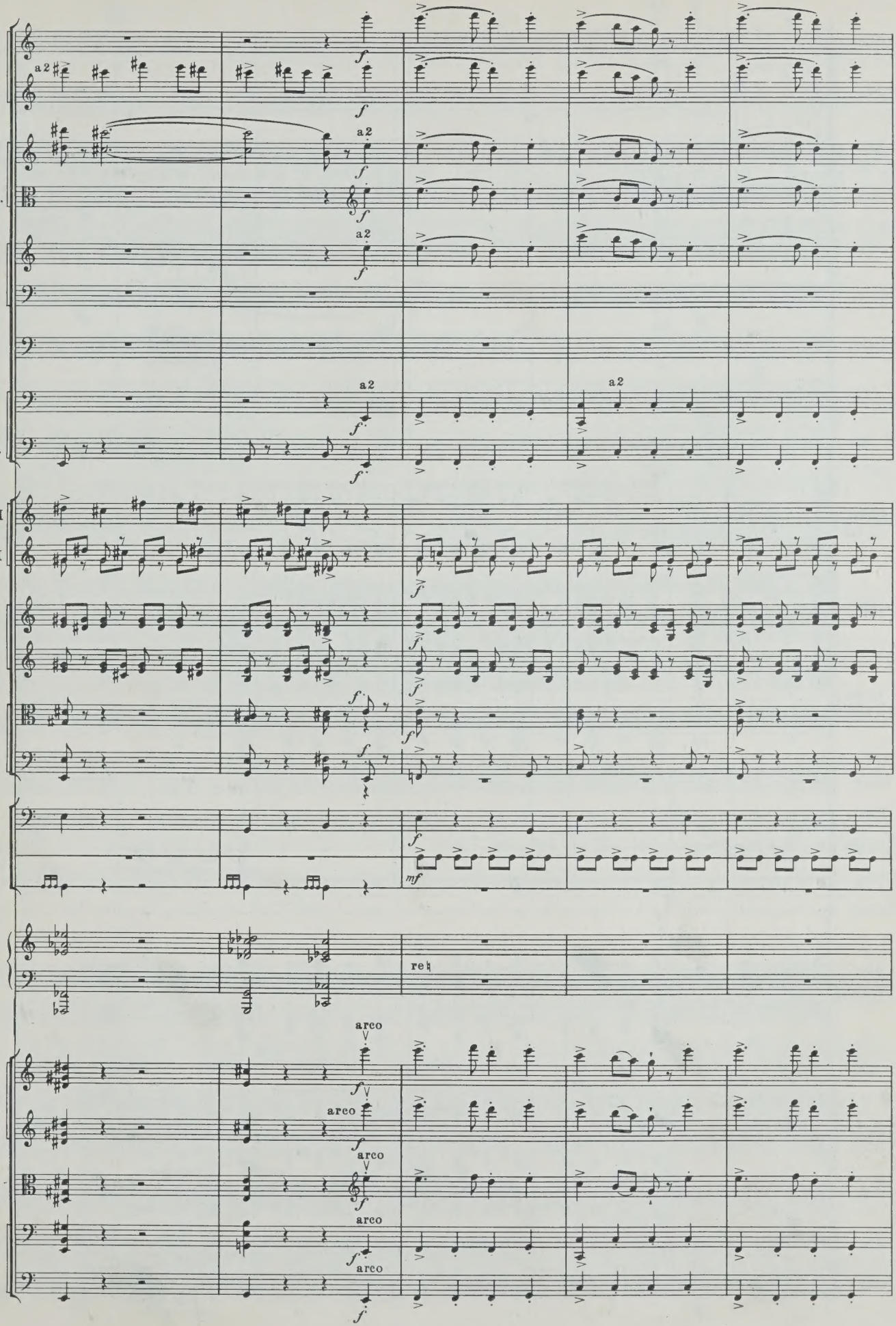

52
Picc.
2 Fl.
2 Ob.
C.ingl.
I Cl.
II
Cl.b.
Sax.
2 Fag.
C-fag.
Tr-be I. II
4 Cor.
3 Tr-ni e Tuba
T-no
Legno
T-ro
52
V-ni I
V-ni II
V-le
V-c.
C-b.
a2
arco
div.
espress.

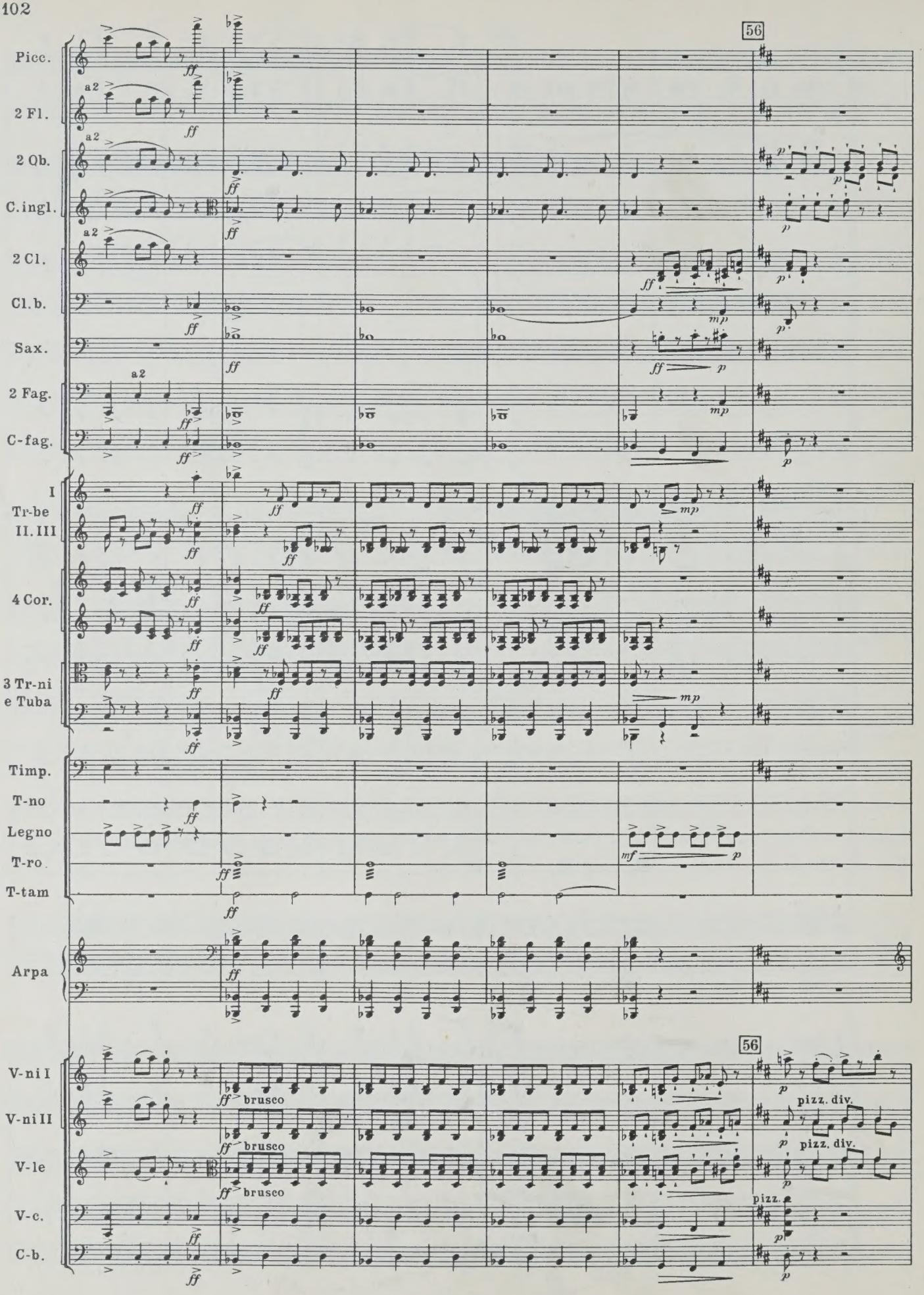

53
Picc.
2 Fl.
2 Ob.
C. ingl.
I
Cl.
II
Cl. b.
Sax.
2 Fag.
Tr-be I. II
a 2
4 Cor.
espress.
Tr-ne III
Tuba
T-no
T-ro
V-ni I
V-ni II
V-le
div.
pizz.
V-c.
C-b.
pp subito
pizz. div.
pp

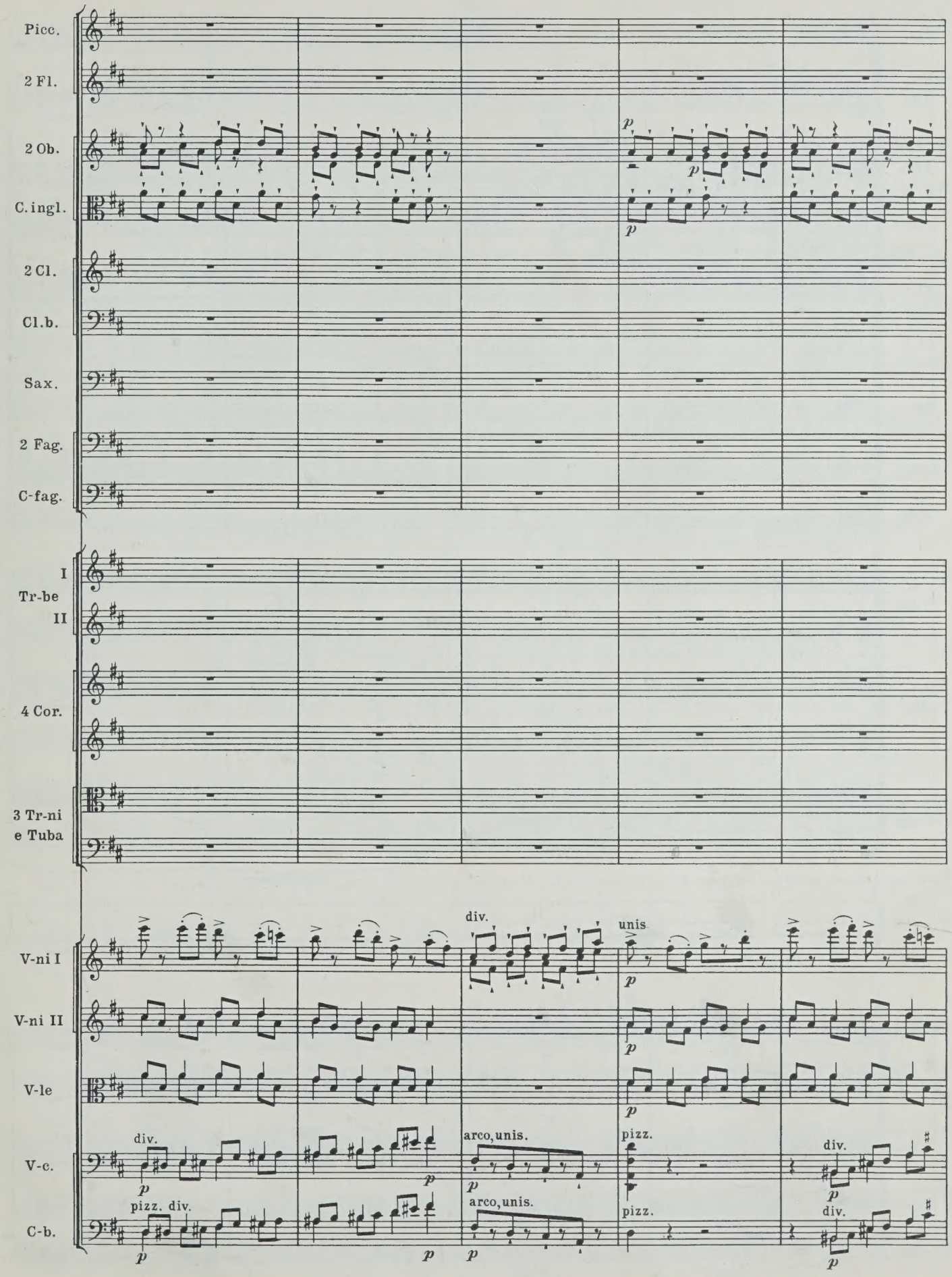

C-fag.
V-ni I
V-ni II
V-le
V-c.
C-b.
div.
unis.
arco
pizz.
54
2 Fl.
2 Cl.
Cl. b.
Sax.
2 Fag.
C-fag.
a2
mp espress.
Tr-ba I
Cor I. II
Tuba
T-ro
espress.
arco unis.

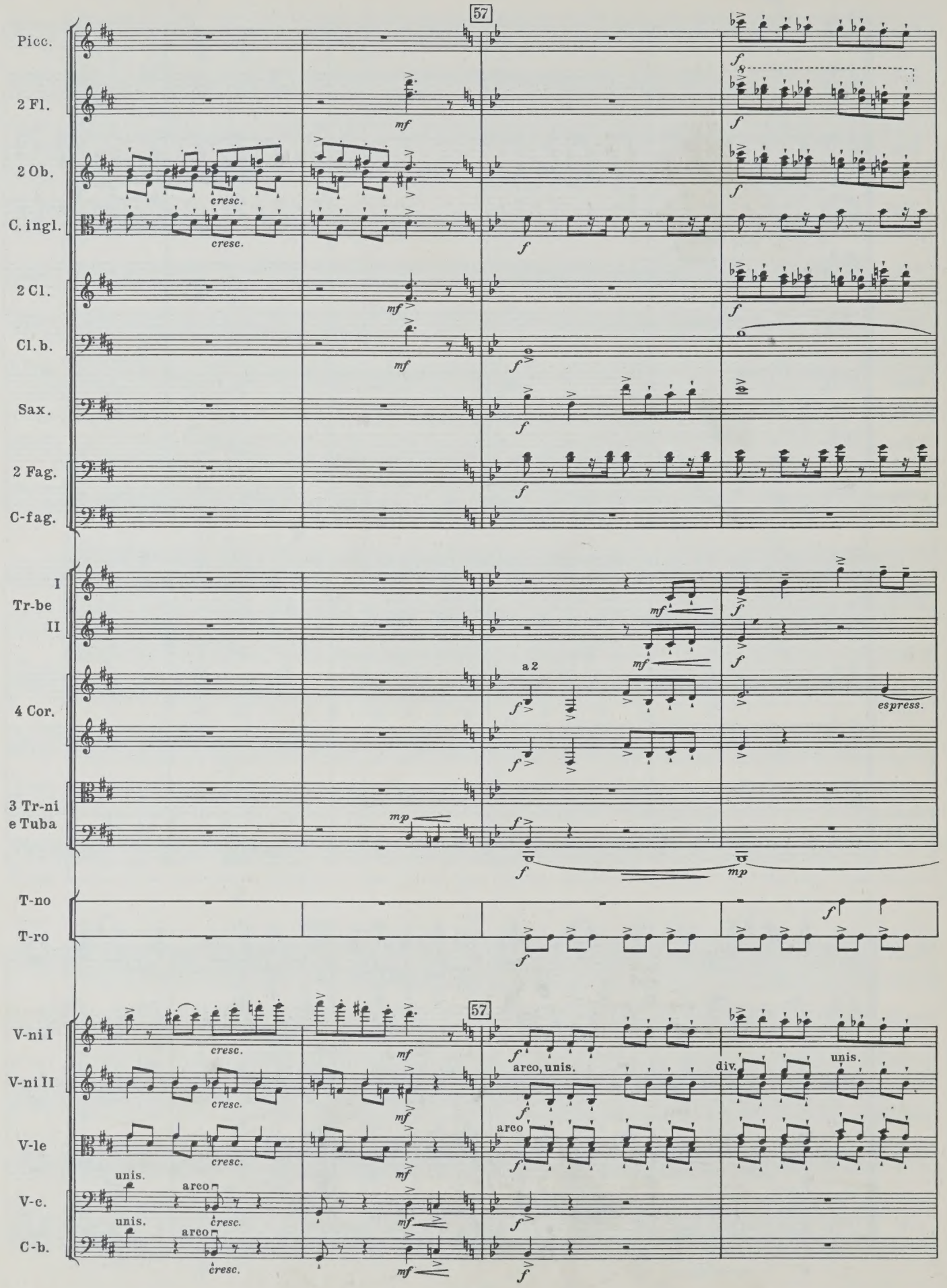

Picc.
2 Fl.
2 Ob.
C. ingl.
2 Cl.
Cl. b.
Sax.
2 Fag.
C-fag.
I Tr-be II. III
4 Cor.
3 Tr-ni e Tuba
T-no
T-ro
T-tam
Arpa
V-ni I
V-ni II
V-le
V-c.
C-b.
a2
cresc.
Lab magg., dob
pizz.

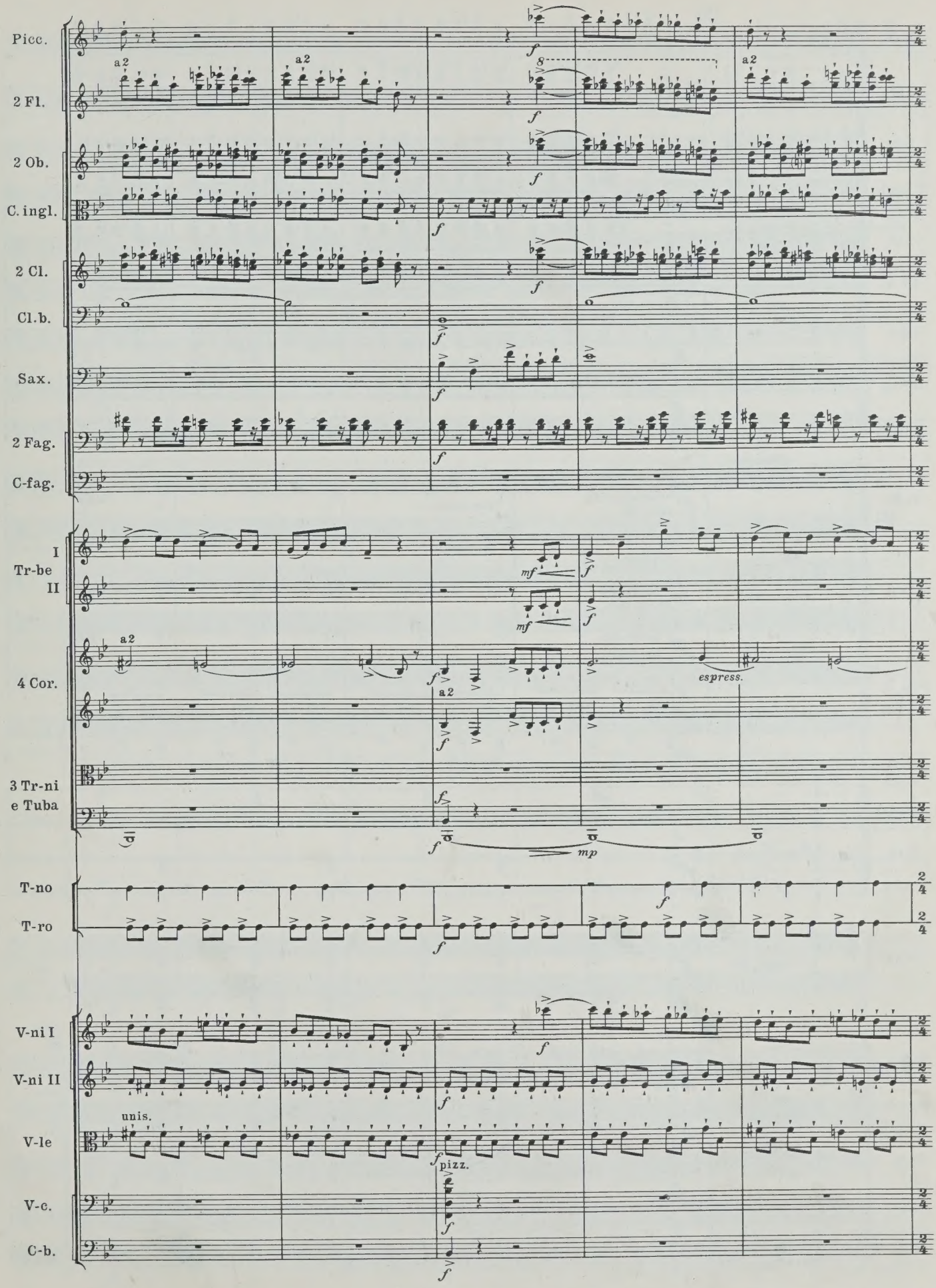

55
Picc.
2 Fl.
2 Ob.
C. ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
I
Tr-be
II.III
4 Cor.
3 Tr-ni
e Tuba
Timp.
T-no
T-ro
T-tam
Arpa
V-ni I
V-ni II
V-le
V-c.
C-b.
a2
f cresc.
ff
con brio
fab
arco
pizz.

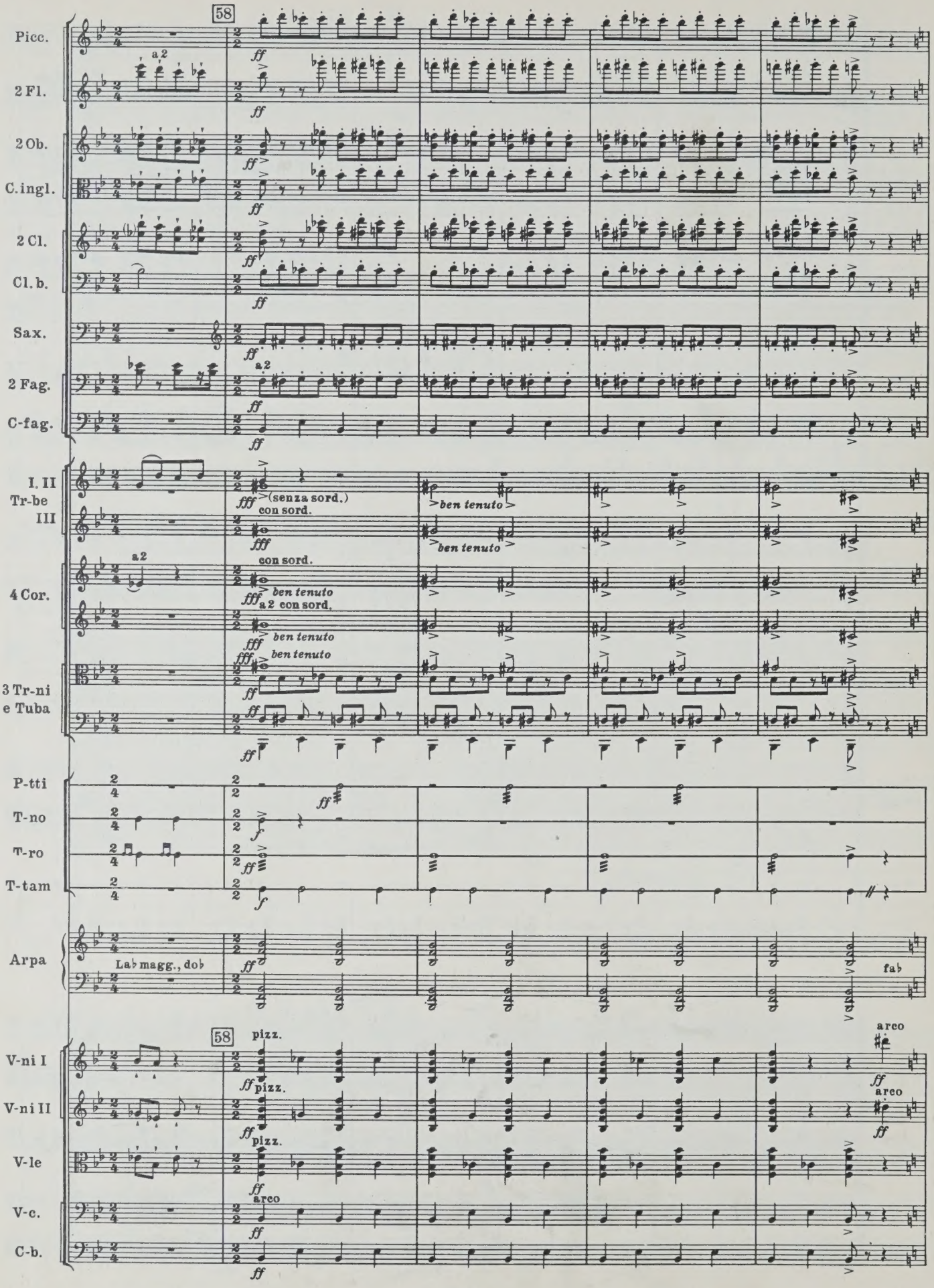

Picc.
2 Fl.
2 Ob.
C. ingl.
2 Cl.
Cl. b.
Sax.
2 Fag.
C-fag.
I
Tr-be
II. III
4 Cor.
3 Tr-ni
e Tuba
Timp.
Legno
T-ro
Arpa
V-ni I
V-ni II
V-le
V-c.
C-b.
a2
arco
rel

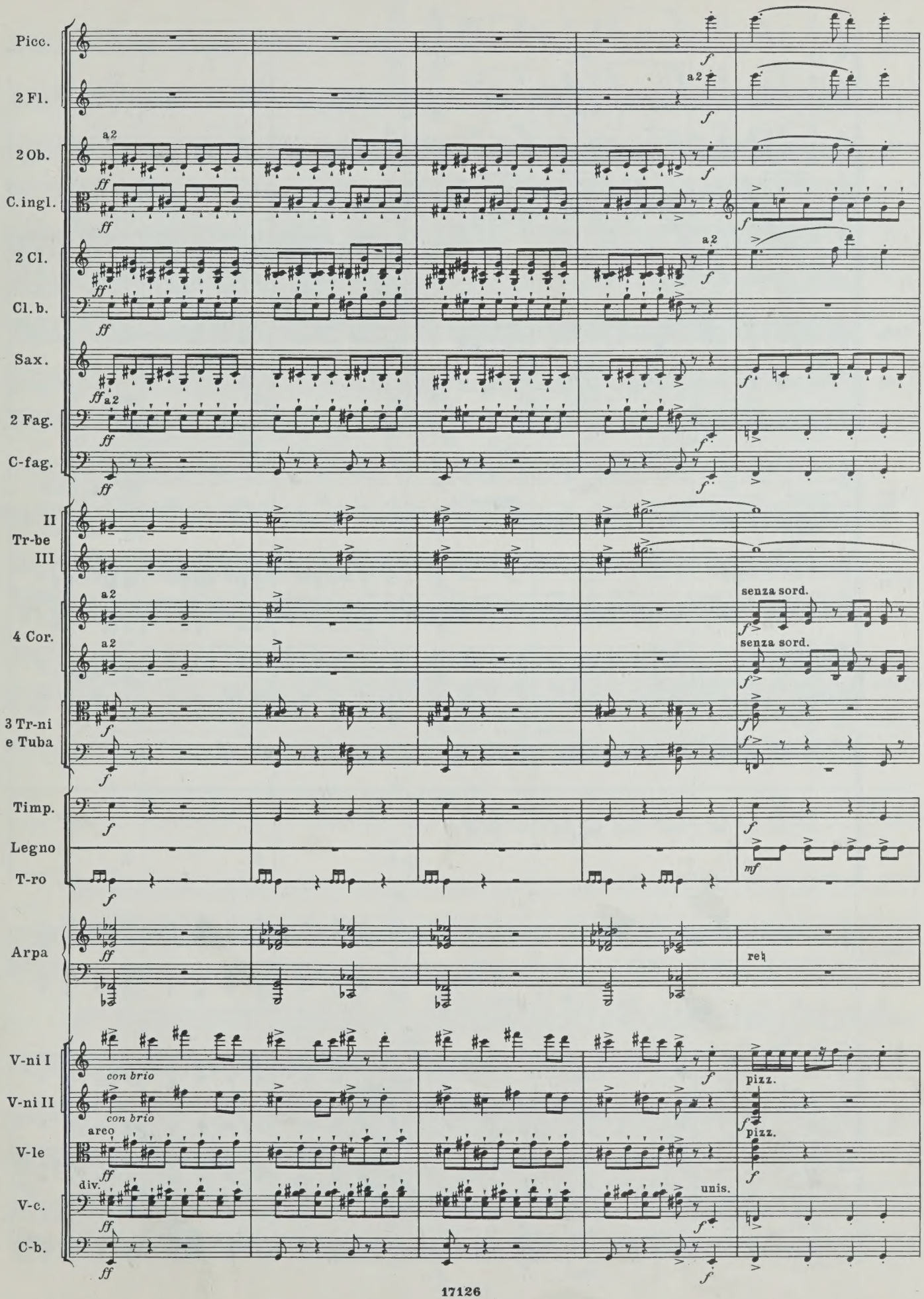

56
Picc.
2 Fl.
2 Ob.
C. ingl.
2 Cl.
Cl. b.
Sax.
2 Fag.
C-fag.
I Tr-be II. III
4 Cor.
3 Tr-ni e Tuba
Timp.
T-no
Legno
T-ro.
T-tam
Arpa
V-ni I
V-ni II
V-le
V-c.
C-b.
a2
brusco
pizz. div.
pizz.

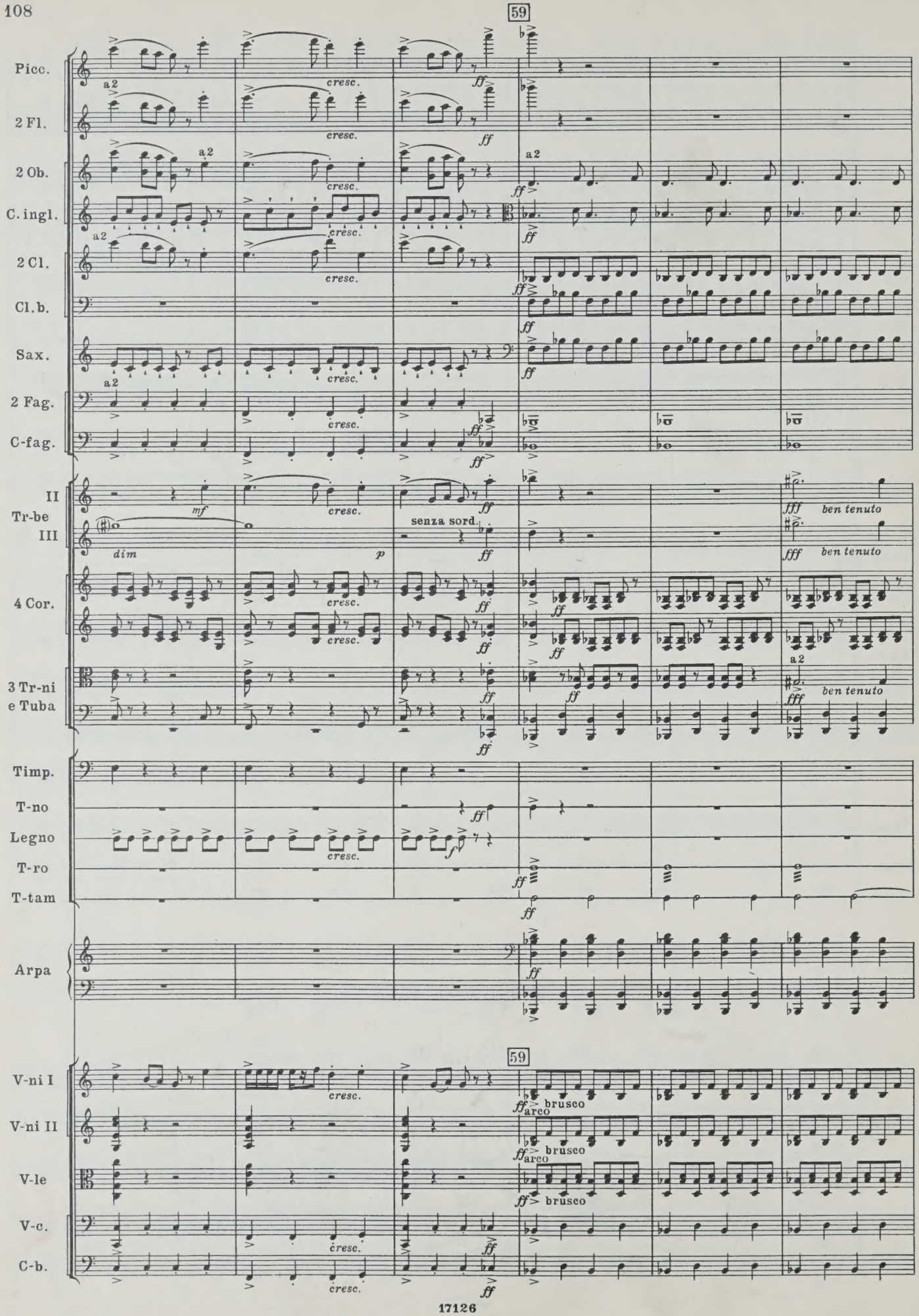

Picc.
2 Fl.
2 Ob.
C. ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
I
Tr-be
II
4 Cor.
3 Tr-ni
e Tuba
V-ni I
V-ni II
V-le
V-c.
C-b.
p
div.
unis.
arco, unis.
pizz.
pizz. div.

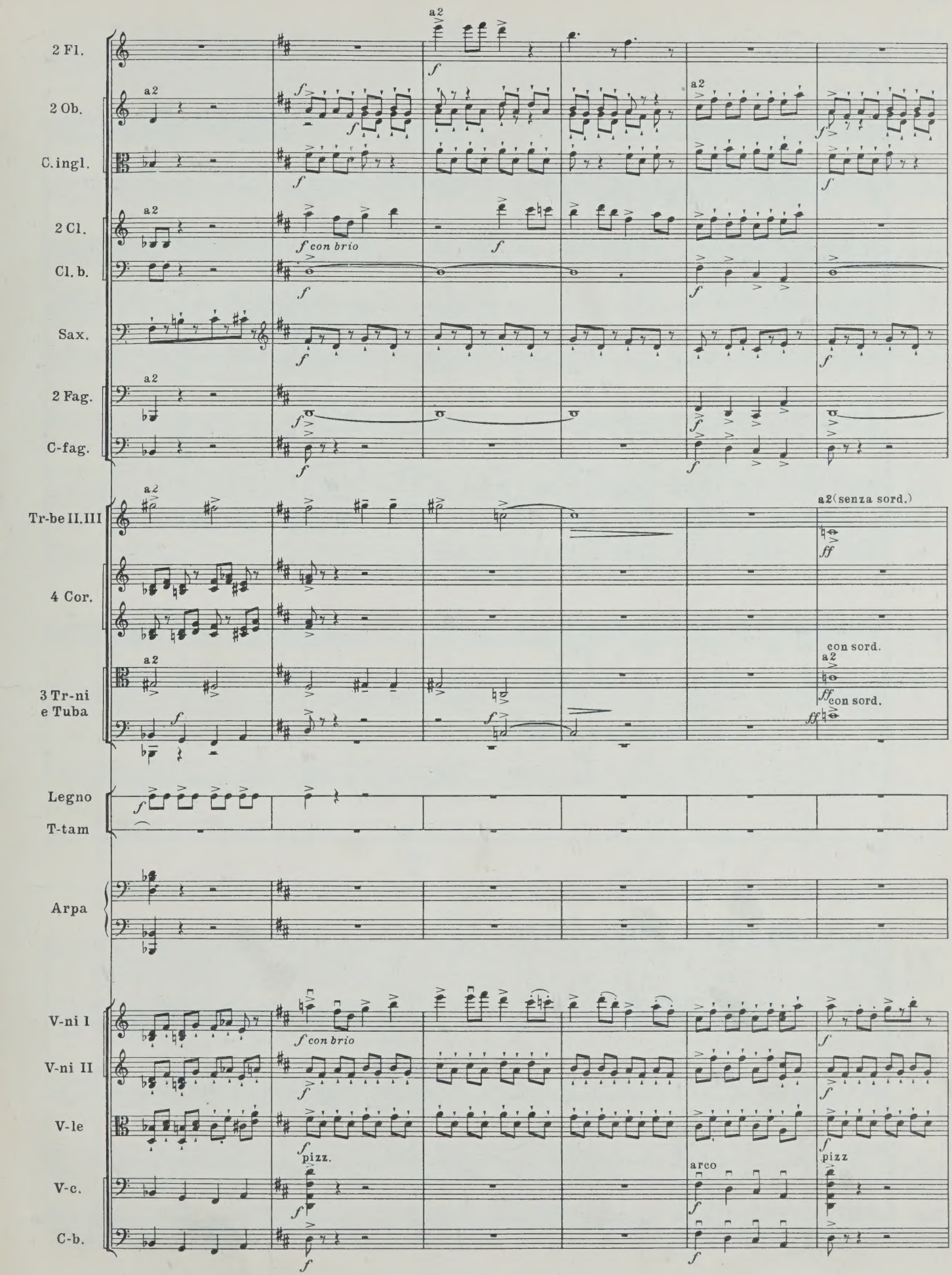

57
Picc.
2 Fl.
2 Ob.
C. ingl.
2 Cl.
Cl. b.
Sax.
2 Fag.
C-fag.
I
Tr-be
II
4 Cor.
3 Tr-ni
e Tuba
T-no
T-ro
V-ni I
V-ni II
V-le
V-c.
C-b.
cresc.
mf
f
mp
a 2
espress.
arco, unis.
div.
unis.
arco

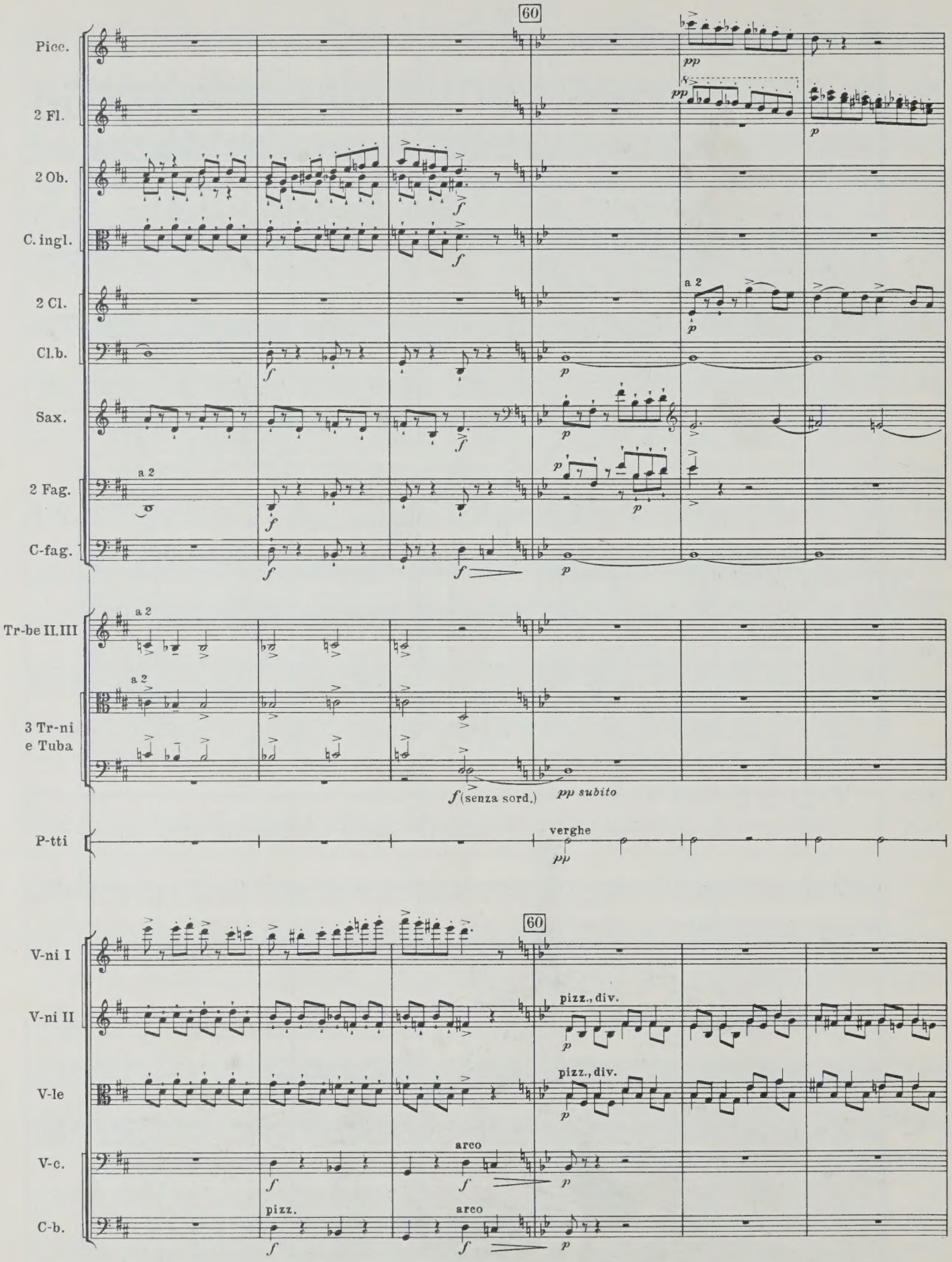

Picc.
2 Fl.
2 Ob.
C. ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
I
Tr-be
II
4 Cor.
3 Tr-ni
e Tuba
T-no
T-ro
V-ni I
V-ni II
V-le
V-c.
C-b.
a2
unis.
pizz.
espress.

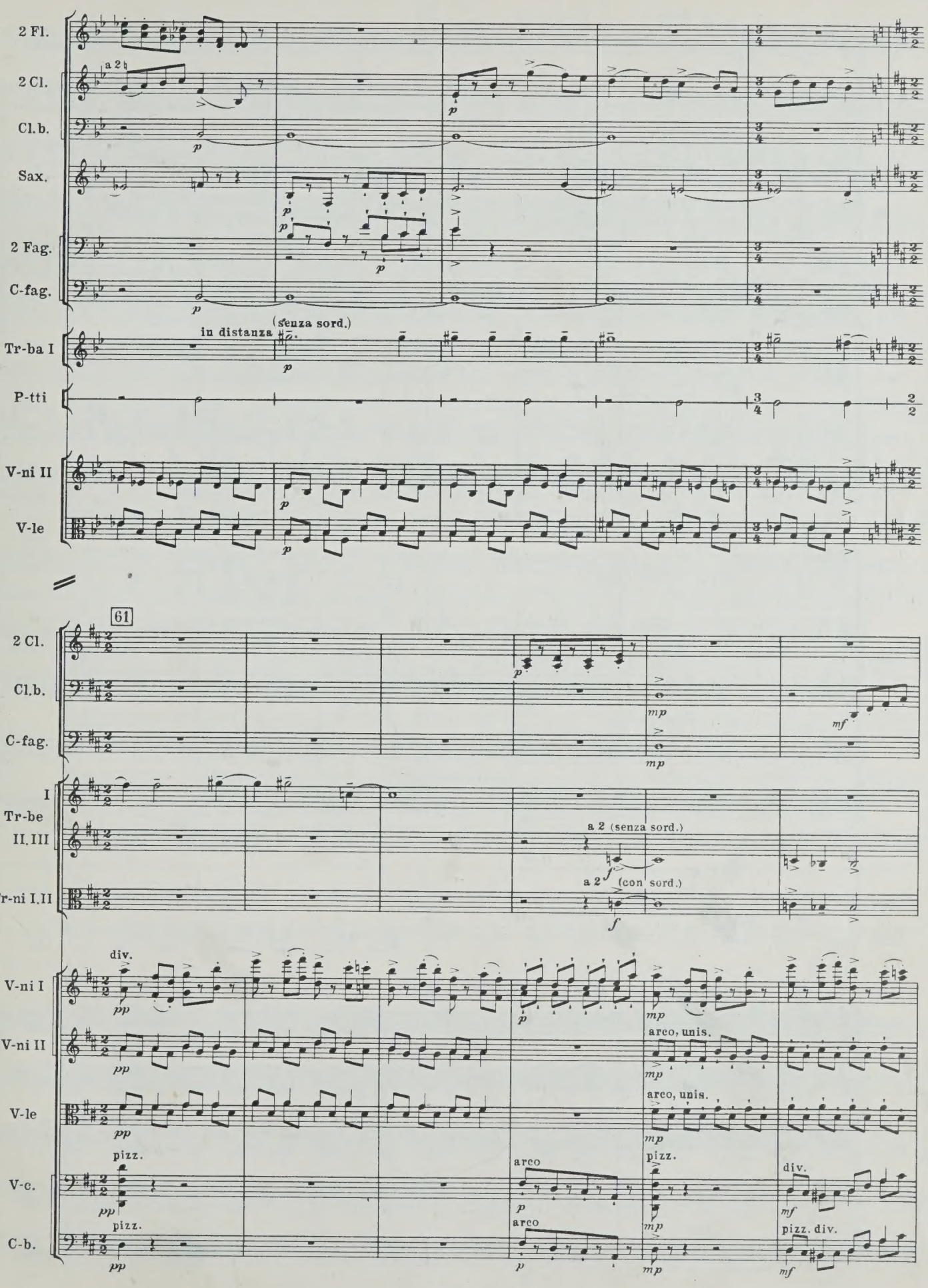

58
Picc.
2 Fl.
2 Ob.
C. ingl.
2 Cl.
Cl. b.
Sax.
2 Fag.
C-fag.
I, II Tr-be
III
4 Cor.
3 Tr-ni e Tuba
P-tti
T-no
T-ro
T-tam
Arpa
Lab magg., dob
fab
V-ni I
V-ni II
V-le
V-c.
C-b.
a 2
con sord.
(senza sord.)
ben tenuto
pizz.
arco

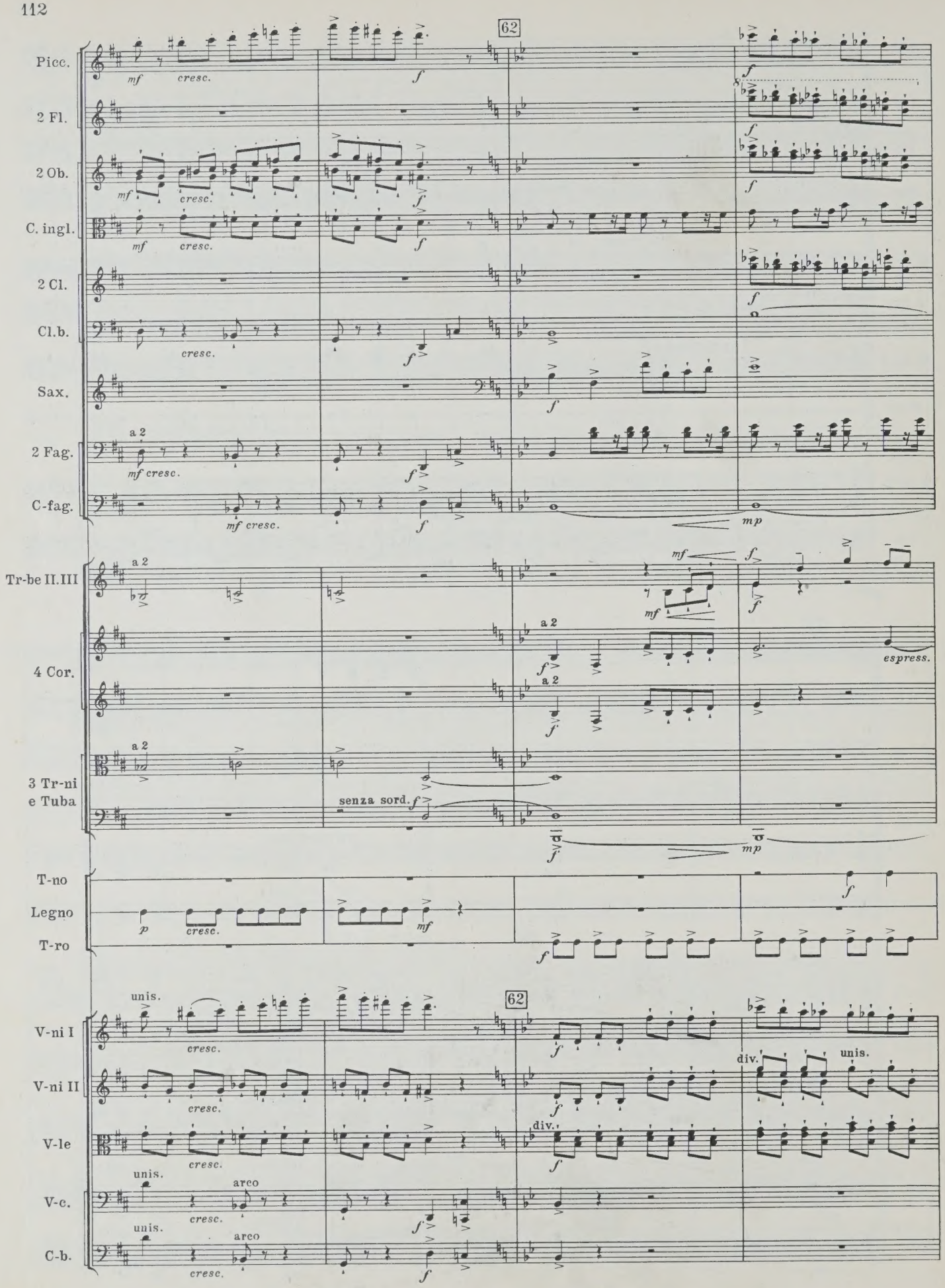

Picc.
2 Fl.
2 Ob.
C. ingl.
2 Cl.
Cl. b.
Sax.
2 Fag.
C-fag.
II Tr-be III
4 Cor.
3 Tr-ni e Tuba
Timp.
Legno T-ro
Arpa
V-ni I
V-ni II
V-le
V-c.
C-b.
a2
ff
f
mf
con brio
arco
div.
unis.
senza sord.
pizz.
reh

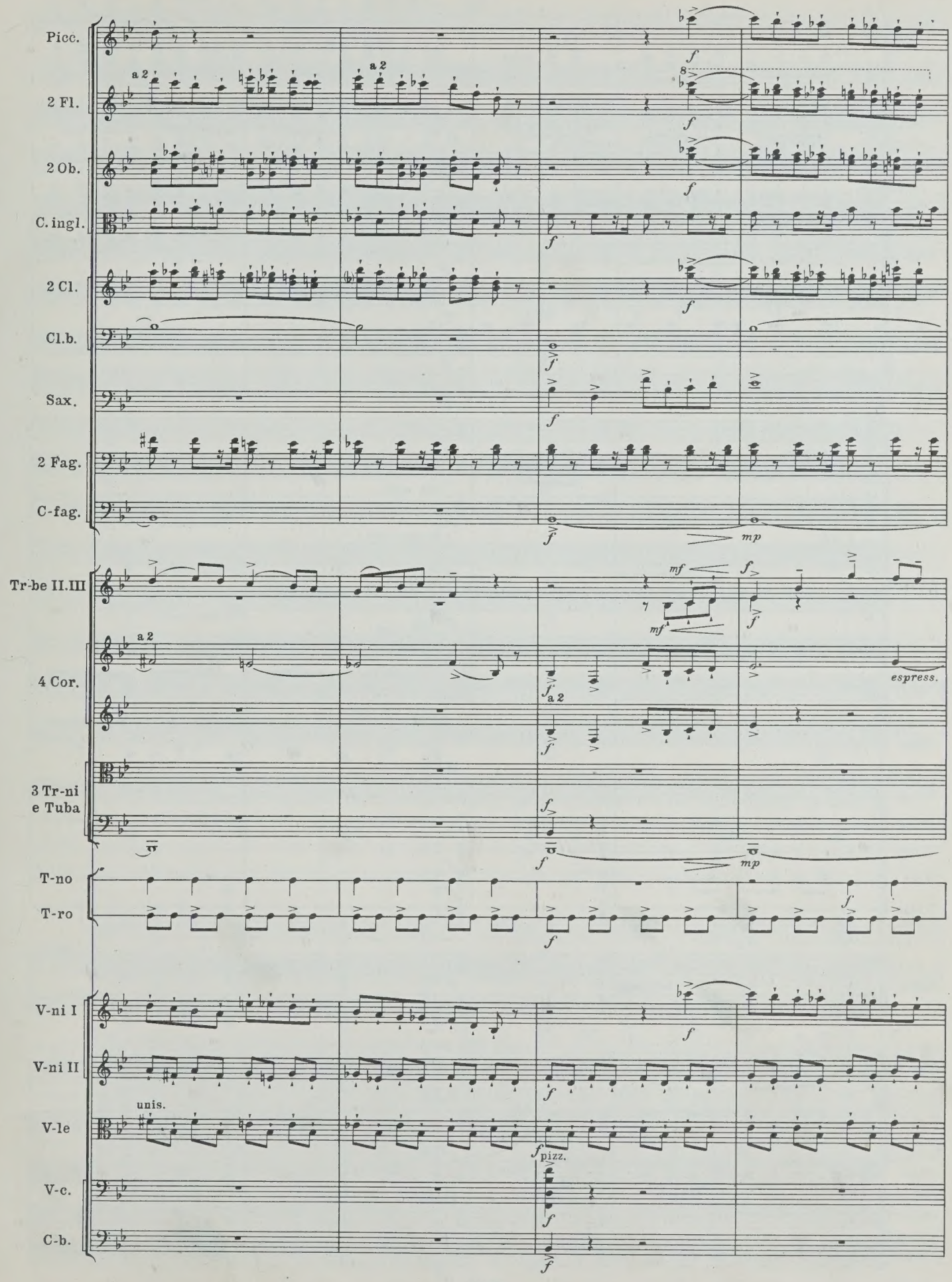

59
Picc.
2 Fl.
2 Ob.
C. ingl.
2 Cl.
Cl. b.
Sax.
2 Fag.
C-fag.
II Tr-be III
4 Cor.
3 Tr-ni e Tuba
Timp.
T-no
Legno
T-ro
T-tam
Arpa
V-ni I
V-ni II
V-le
V-c.
C-b.
a2
cresc.
ff
mf
dim
p
senza sord.
fff
ben tenuto
f
brusco
arco

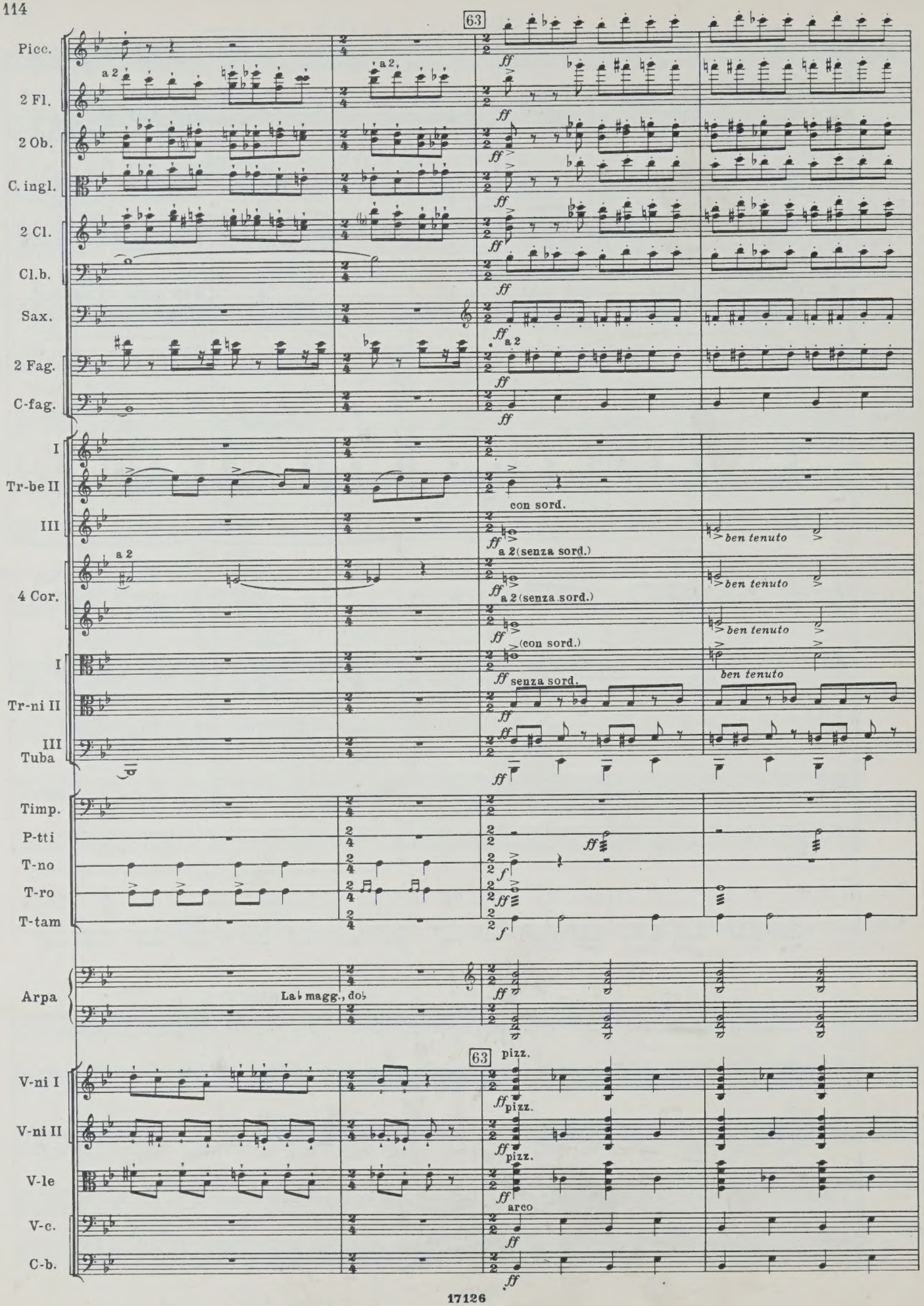

2 Fl.
2 Ob.
C.ingl.
2 Cl.
Cl. b.
Sax.
2 Fag.
C-fag.
Tr-be II.III
4 Cor.
3 Tr-ni e Tuba
Legno
T-tam
Arpa
V-ni I
V-ni II
V-le
V-c.
C-b.
a2
f
f con brio
a2(senza sord.)
ff
con sord.
ff con sord.
pizz.
arco
pizz

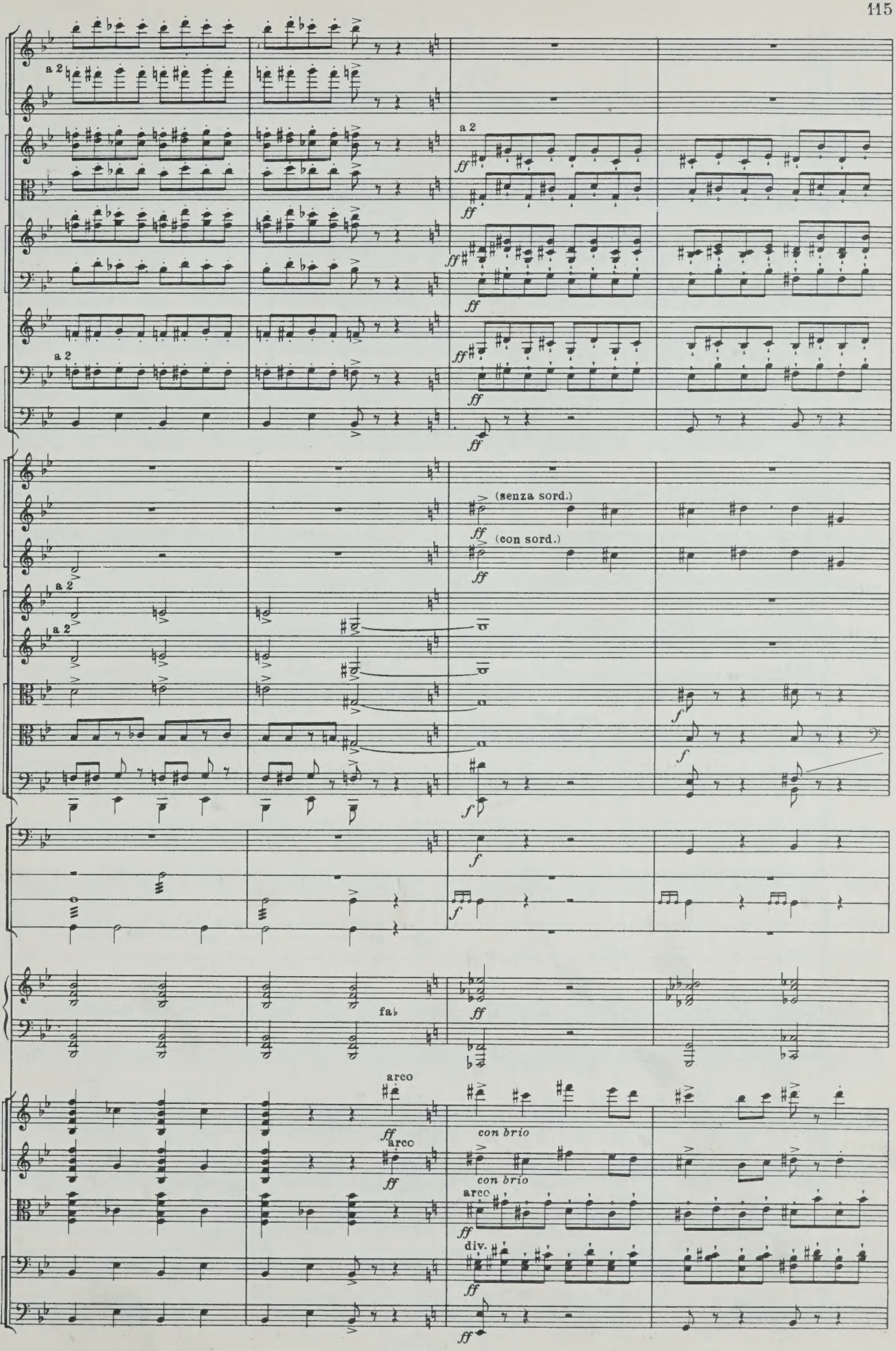

60
Picc.
2 Fl.
2 Ob.
C. ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
a 2
Tr-be II.III
3 Tr-ni e Tuba
P-tti
verghe
V-ni I
V-ni II
V-le
V-c.
C-b.
pizz., div.
arco
pizz.
f (senza sord.)
pp subito

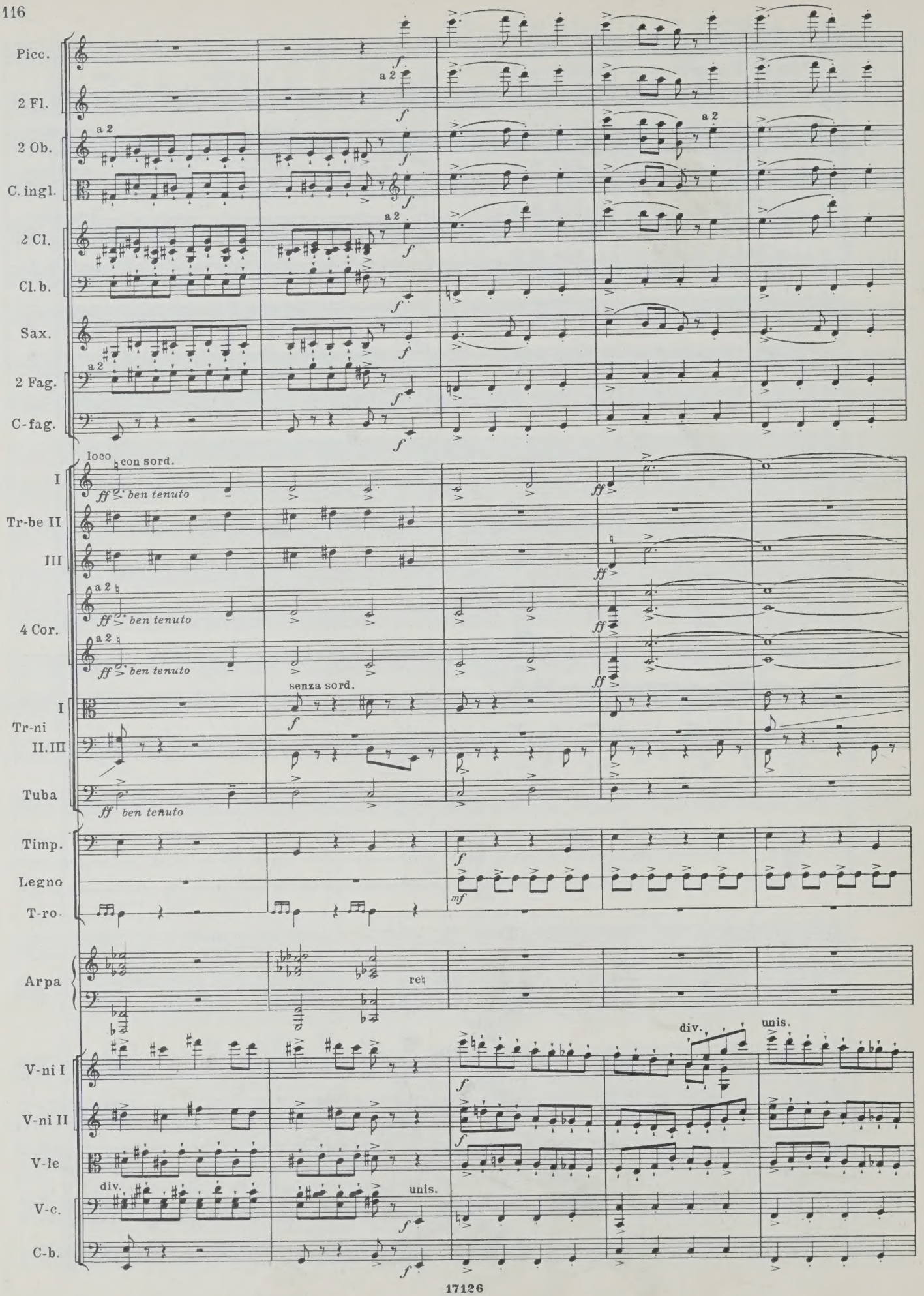

2 Fl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
Tr-ba I
P-tti
V-ni II
V-le
a 2
in distanza
(senza sord.)
61
I
Tr-be
II, III
Tr-ni I, II
a 2 (senza sord.)
a 2 (con sord.)
V-ni I
div.
arco, unis.
pizz.
arco
pizz. div.
V-c.
C-b.

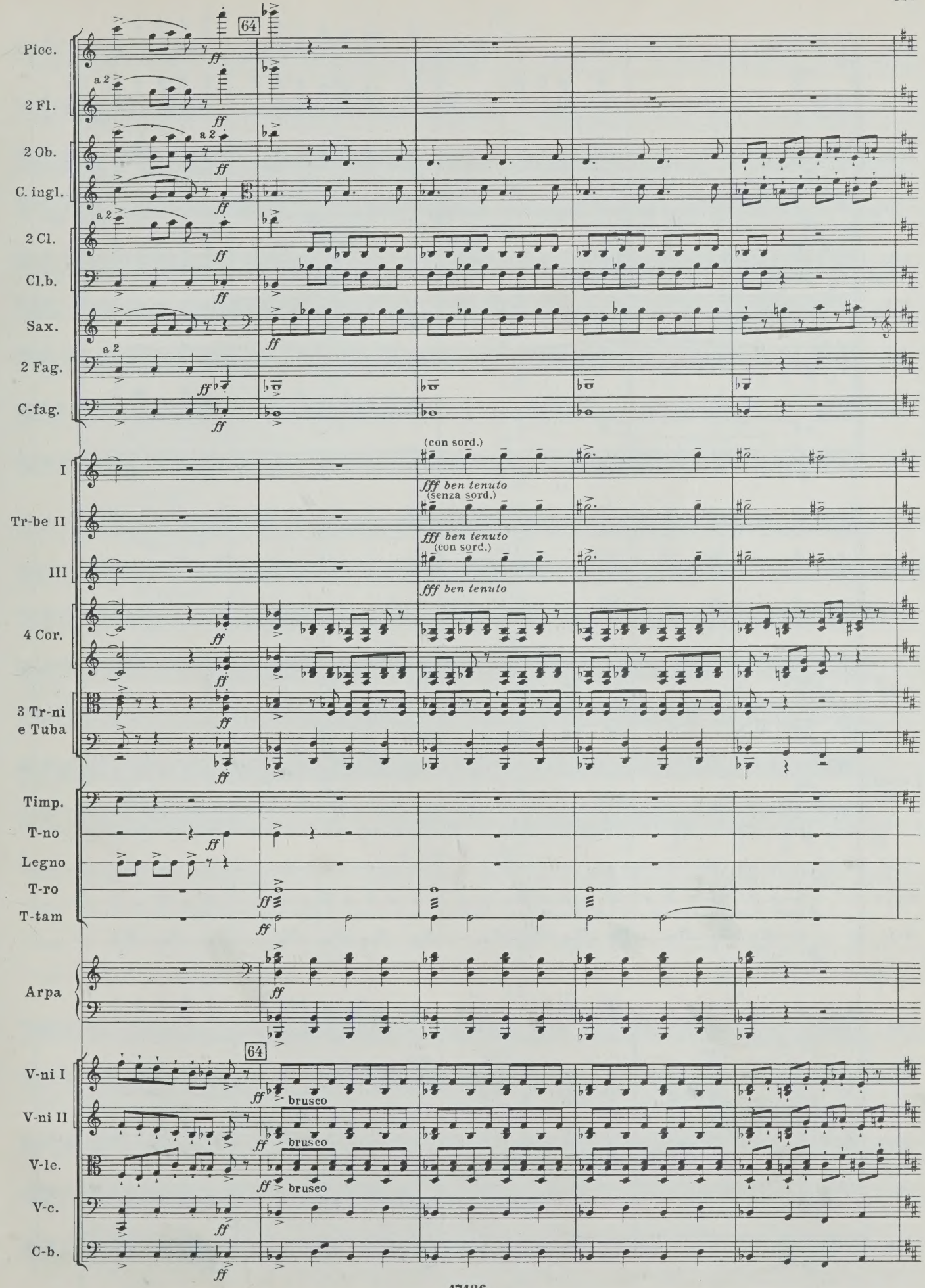

Picc.
2 Fl.
2 Ob.
C. ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
Tr-be II.III
4 Cor.
3 Tr-ni e Tuba
T-no
Legno
T-ro
V-ni I
V-ni II
V-le
V-c.
C-b.
62
mf cresc.
f
mp
a 2
espress.
senza sord.
unis.
div.
arco

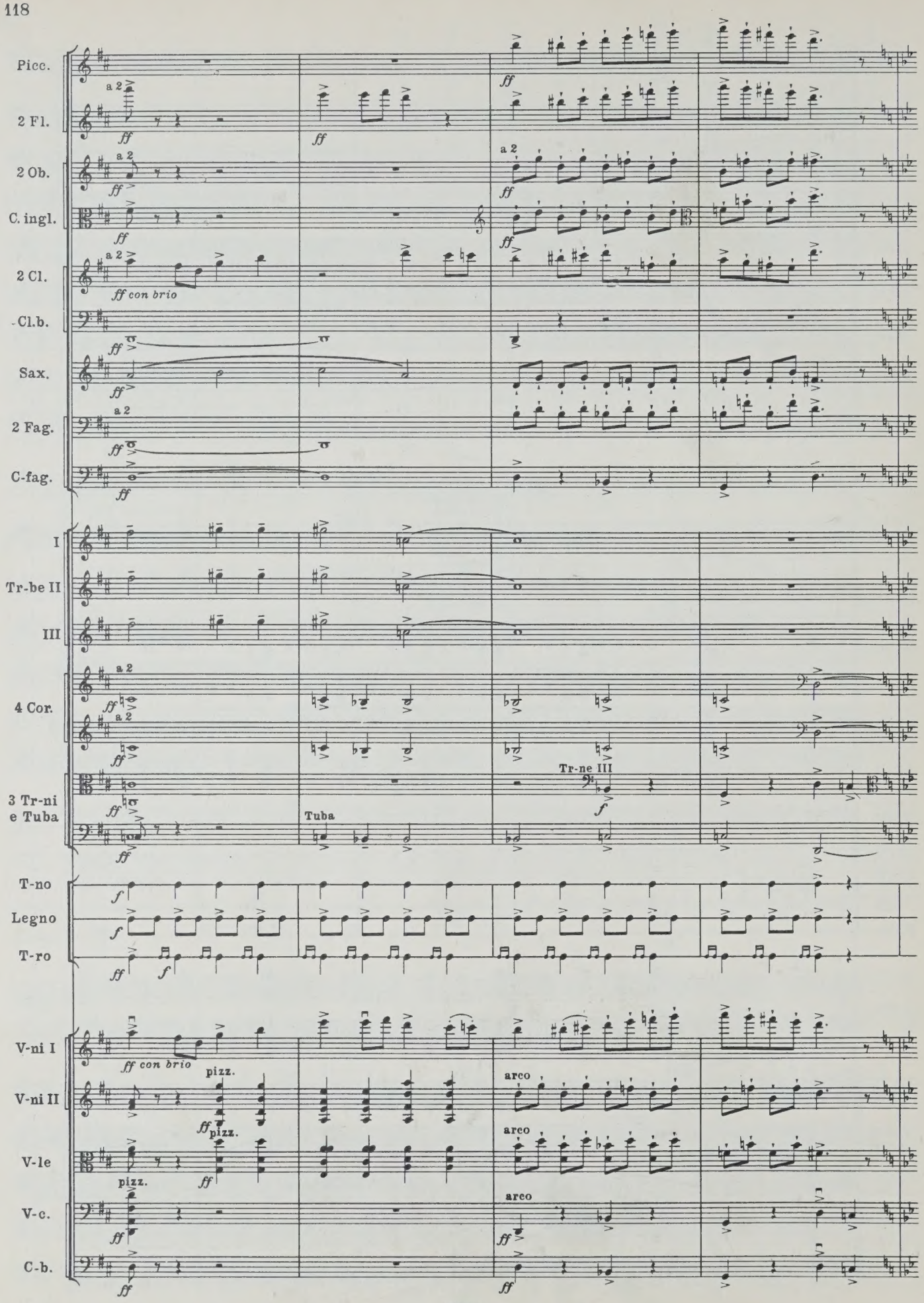

Picc.
2 Fl.
2 Ob.
C. ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
Tr-be II.III
4 Cor.
3 Tr-ni
e Tuba
T-no
T-ro
V-ni I
V-ni II
V-le
V-c.
C-b.
a 2
unis.
pizz.
espress.
f
mf
mp

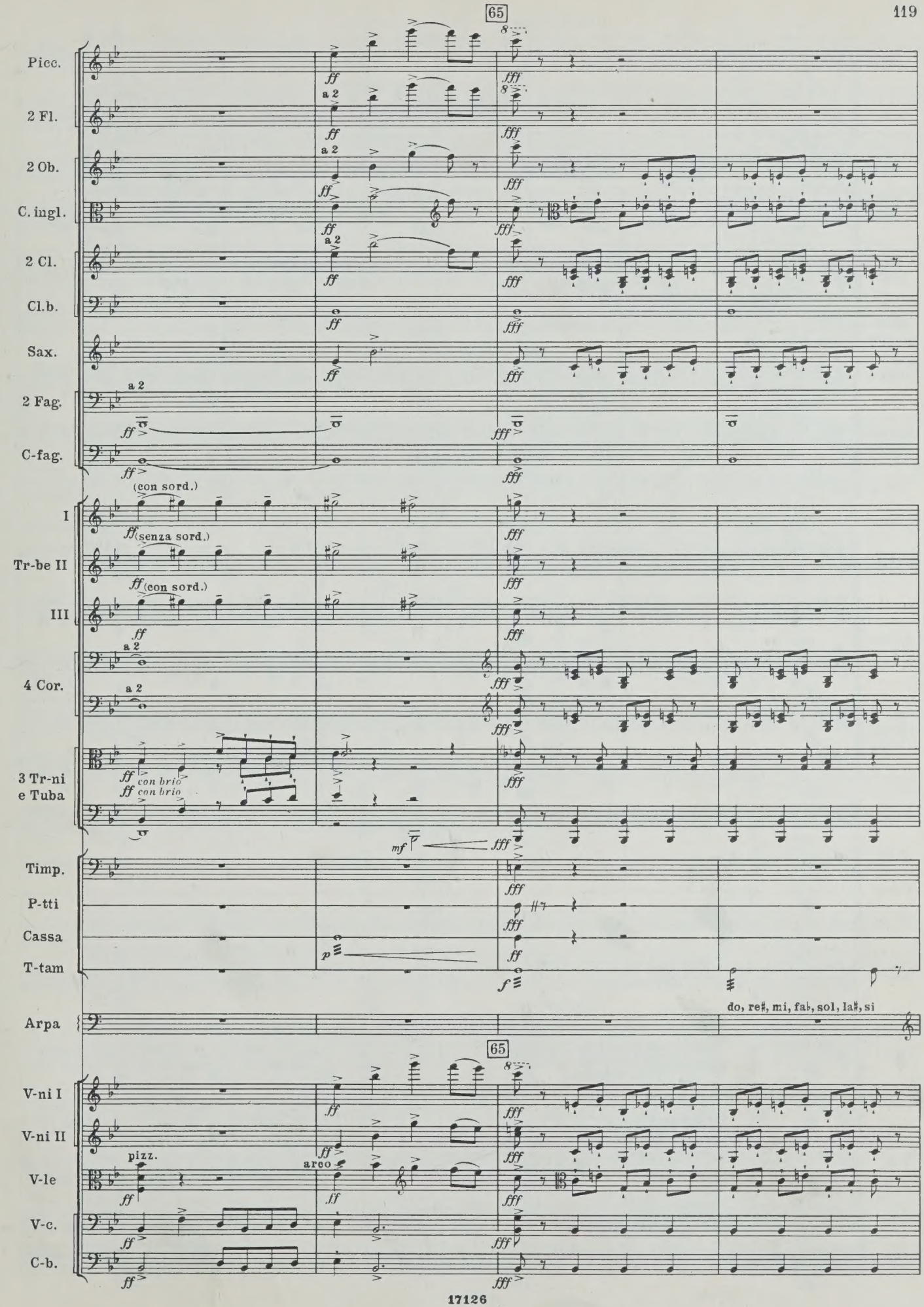

63
Picc.
2 Fl.
2 Ob.
C. ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
I
Tr-be II
III
4 Cor.
I
Tr-ni II
III
Tuba
Timp.
P-tti
T-no
T-ro
T-tam
Arpa
La♭ magg., do♭
V-ni I
V-ni II
V-le
V-c.
C-b.
a 2
con sord.
a 2 (senza sord.)
(con sord.)
senza sord.
ben tenuto
pizz.
arco

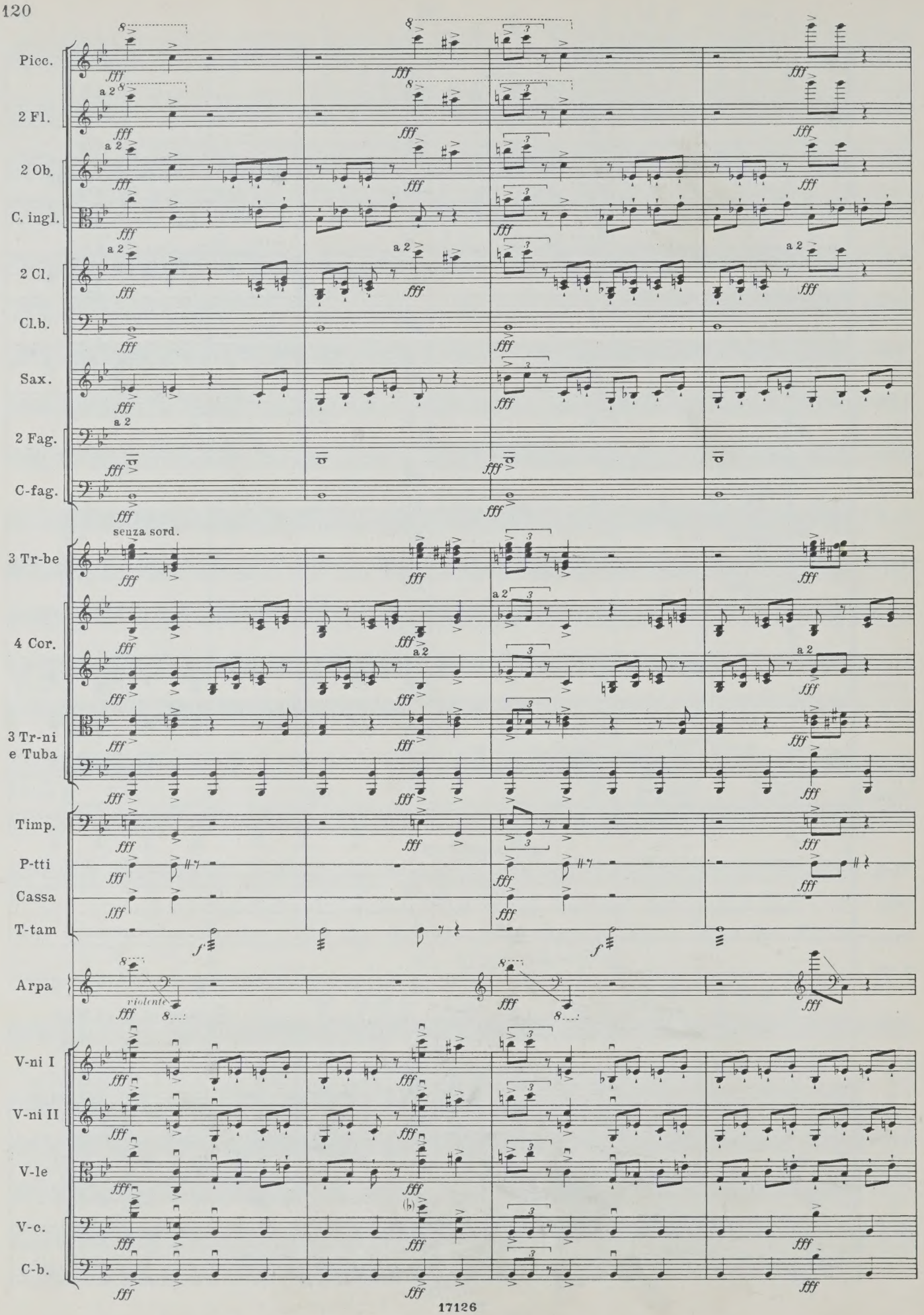

Picc.
2 Fl.
2 Ob.
C. ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
I
Tr-be II
III
4 Cor.
I
Tr-ni II
III Tuba
Timp.
P-tti
T-ro
T-tam
Arpa
V-ni I
V-ni II
V-le
V-c.
C-b.
a 2
(senza sord.)
(con sord.)
fa♭
arco
con brio
div.

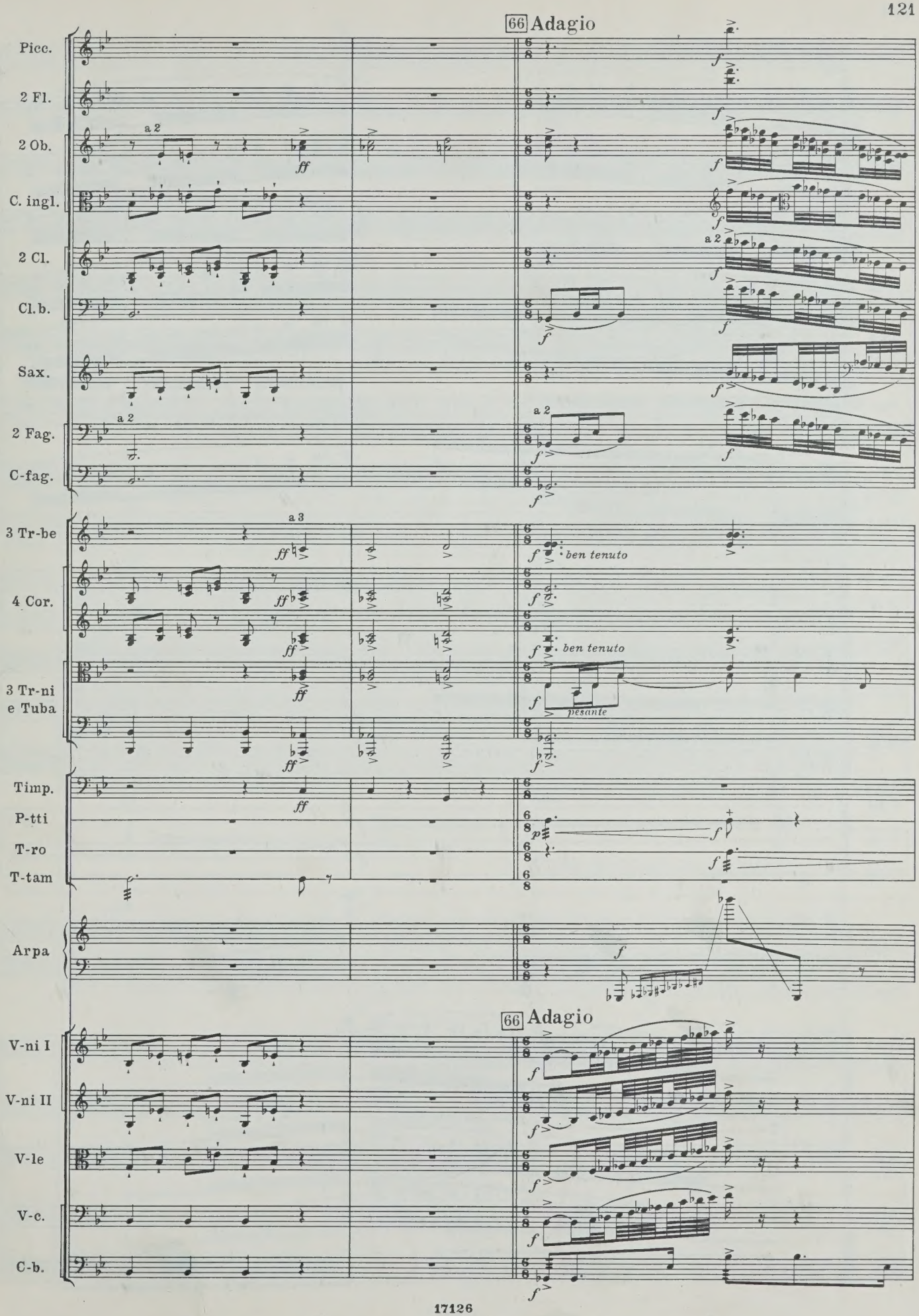

Picc.
2 Fl.
2 Ob.
C. ingl.
2 Cl.
Cl. b.
Sax.
2 Fag.
C-fag.
a 2
f
I
Tr-be II
III
4 Cor.
loco
con sord.
ff
ben tenuto
senza sord.
Tr-ni
II. III
Tuba
Timp.
Legno
T-ro
mf
Arpa
re♮
V-ni I
V-ni II
V-le
V-c.
C-b.
div.
unis.

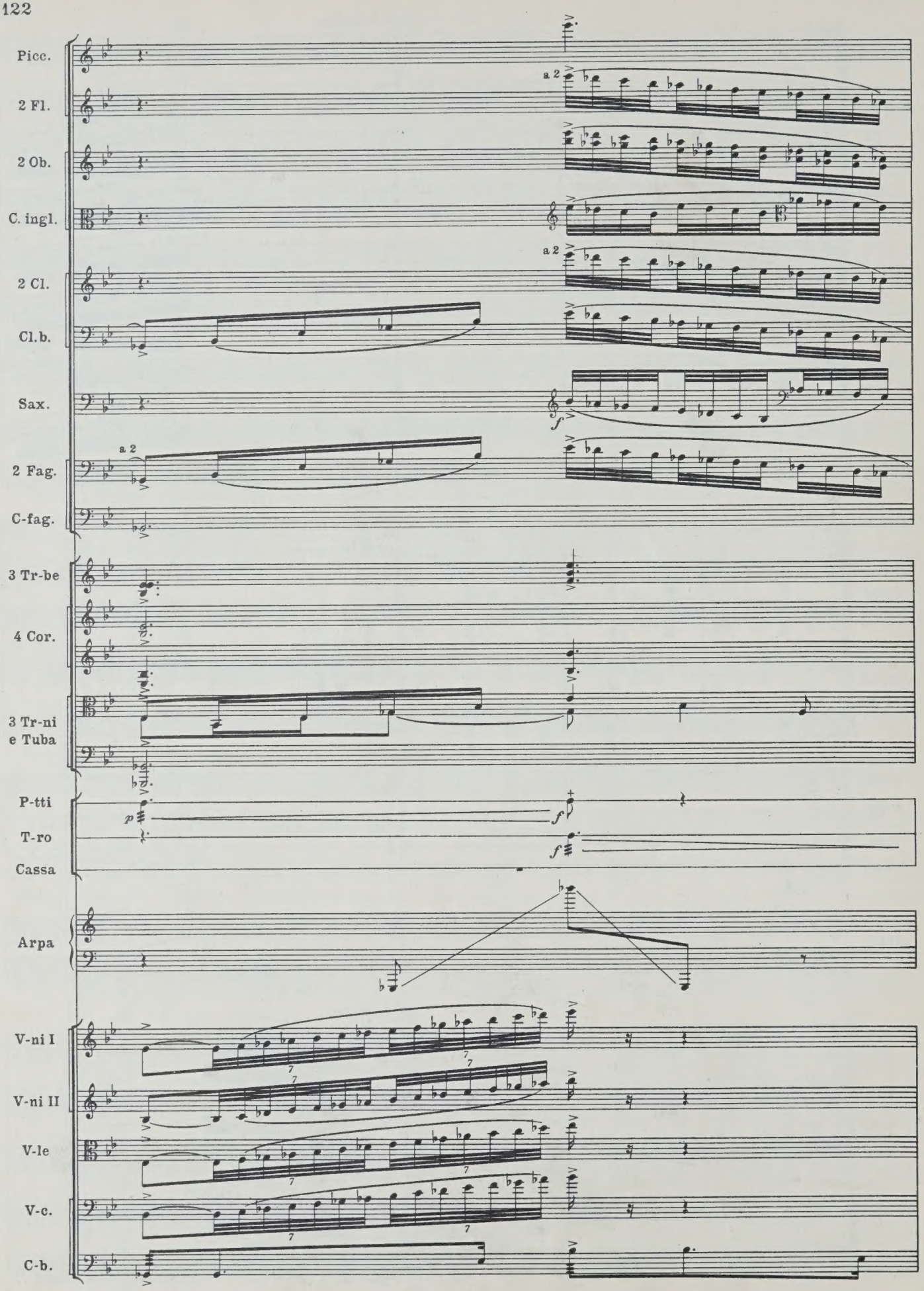

64
Picc.
2 Fl.
2 Ob.
C. ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
a 2
ff
(con sord.)
I
Tr-be II
III
4 Cor.
3 Tr-ni e Tuba
fff ben tenuto
(senza sord.)
(con sord.)
Timp.
T-no
Legno
T-ro
T-tam
Arpa
V-ni I
V-ni II
V-le.
V-c.
C-b.
brusco

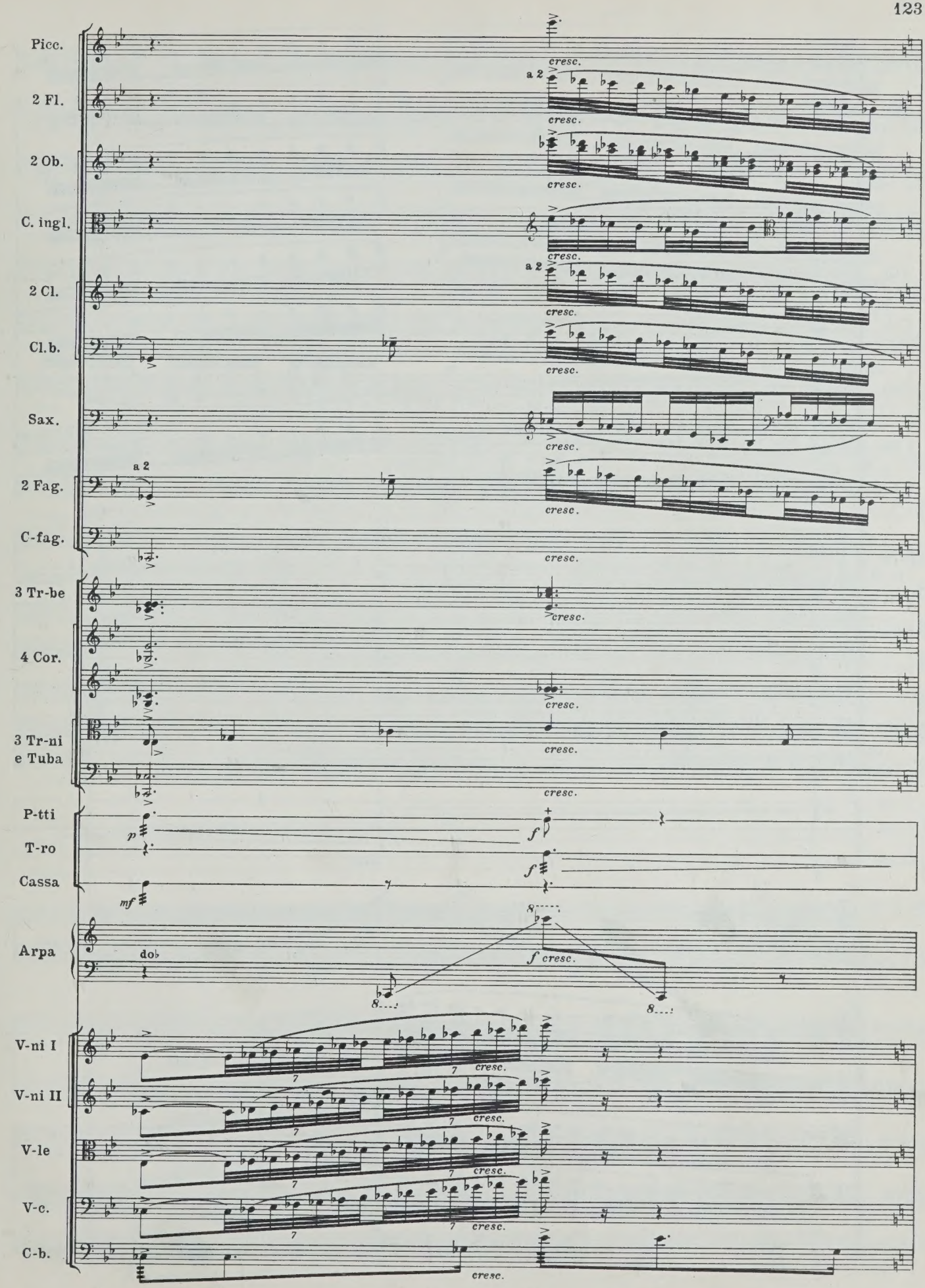

Picc.
2 Fl.
2 Ob.
C. ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
I
Tr-be II
III
4 Cor.
3 Tr-ni e Tuba
T-no
Legno
T-ro
V-ni I
V-ni II
V-le
V-c.
C-b.
a 2
ff
ff con brio
Tuba
Tr-ne III
f
pizz.
arco

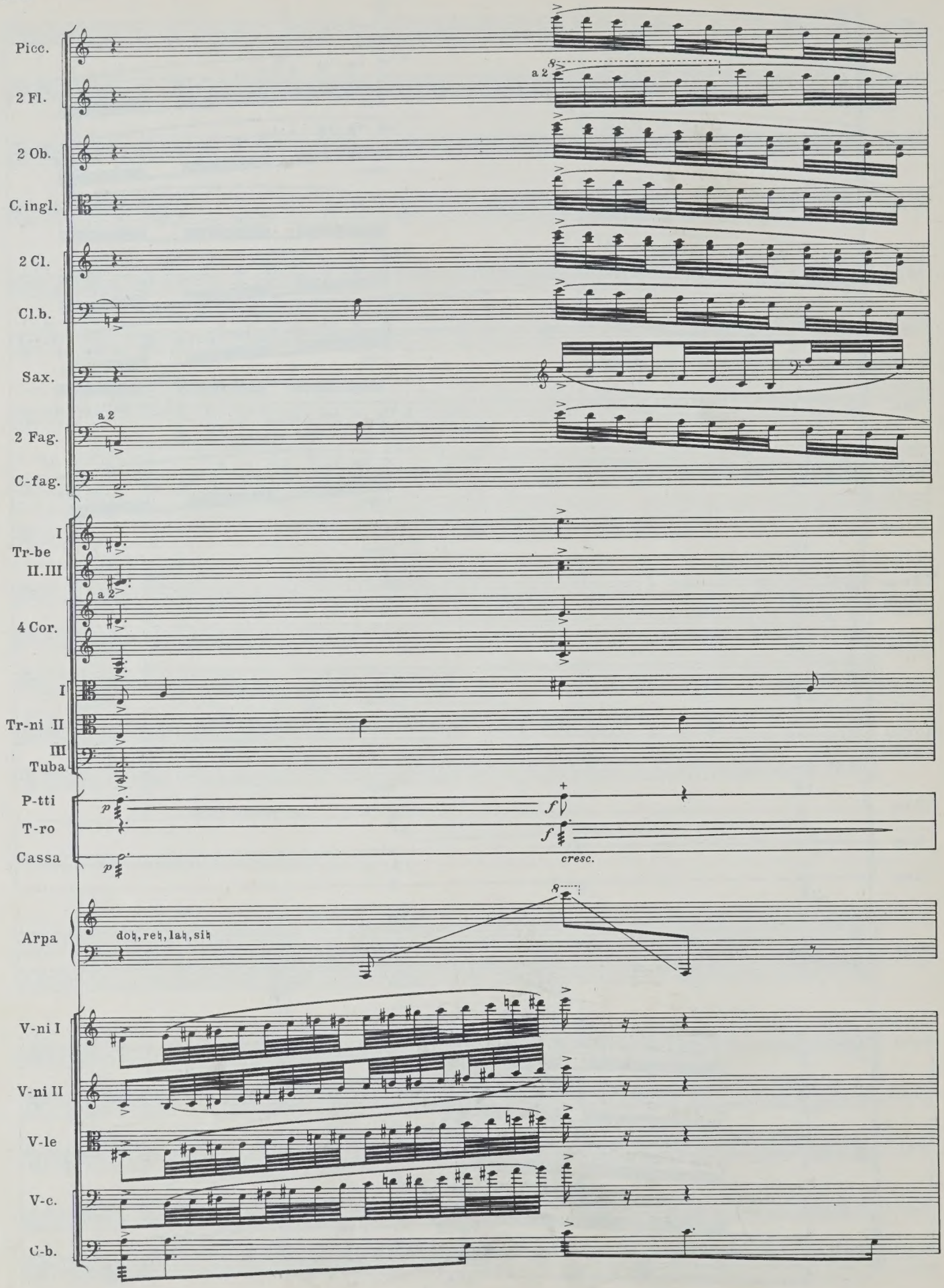

65
Picc.
2 Fl.
2 Ob.
C. ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
a 2
(con sord.)
I
Tr-be II
III
(senza sord.)
(con sord.)
4 Cor.
3 Tr-ni e Tuba
con brio
Timp.
P-tti
Cassa
T-tam
Arpa
do, re♯, mi, fa♭, sol, la♯, si
65
V-ni I
V-ni II
V-le
V-c.
C-b.
pizz.
arco

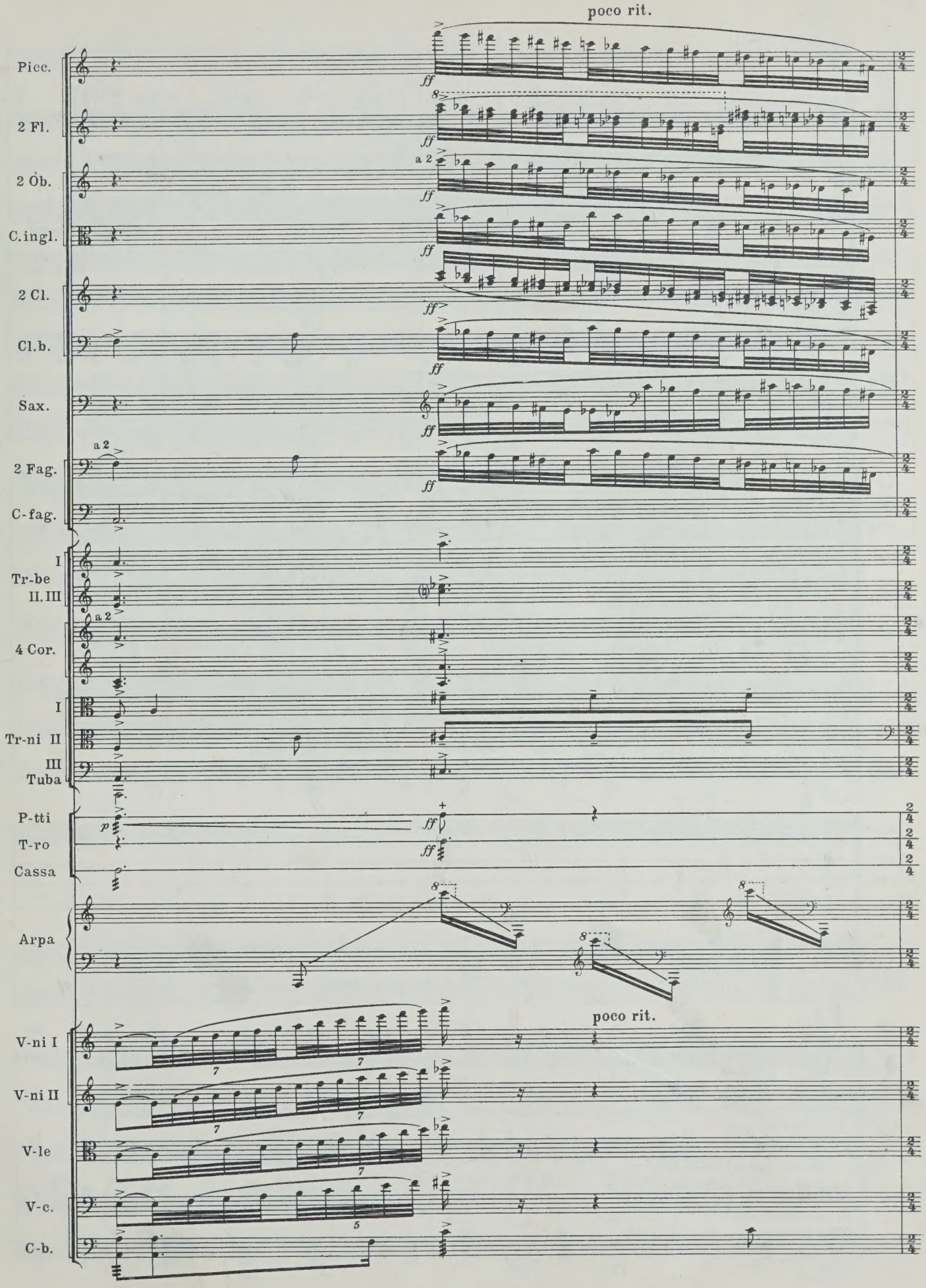

Picc.
2 Fl.
2 Ob.
C. ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
3 Tr-be
4 Cor.
3 Tr-ni e Tuba
Timp.
P-tti
Cassa
T-tam
Arpa
V-ni I
V-ni II
V-le
V-c.
C-b.
senza sord.
violente
a 2
fff
f

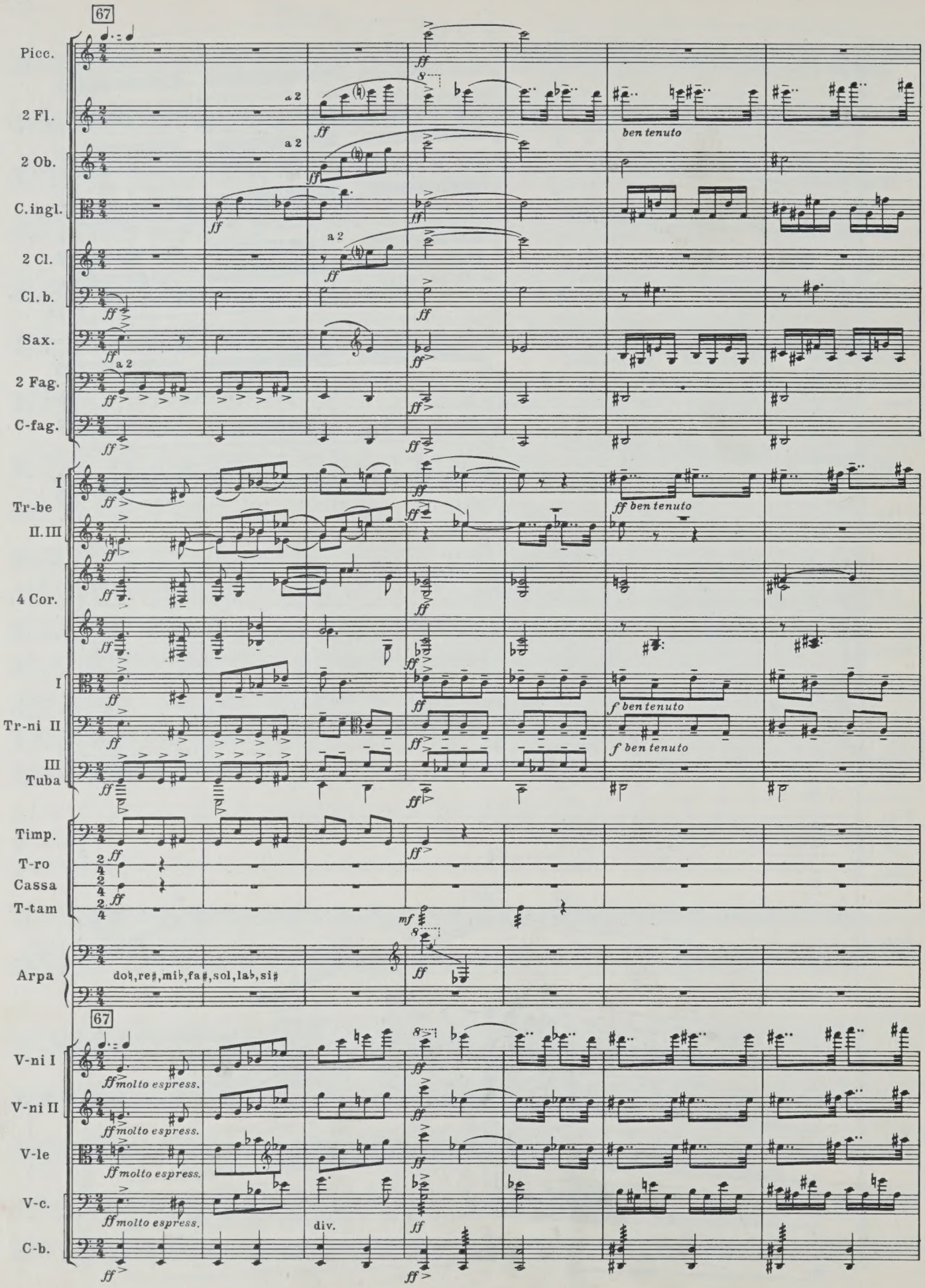

66 Adagio
Picc.
2 Fl.
2 Ob.
C. ingl.
2 Cl.
Cl. b.
Sax.
2 Fag.
C-fag.
3 Tr-be
4 Cor.
3 Tr-ni e Tuba
Timp.
P-tti
T-ro
T-tam
Arpa
V-ni I
V-ni II
V-le
V-c.
C-b.
a 2
a 3
ben tenuto
pesante
66 Adagio

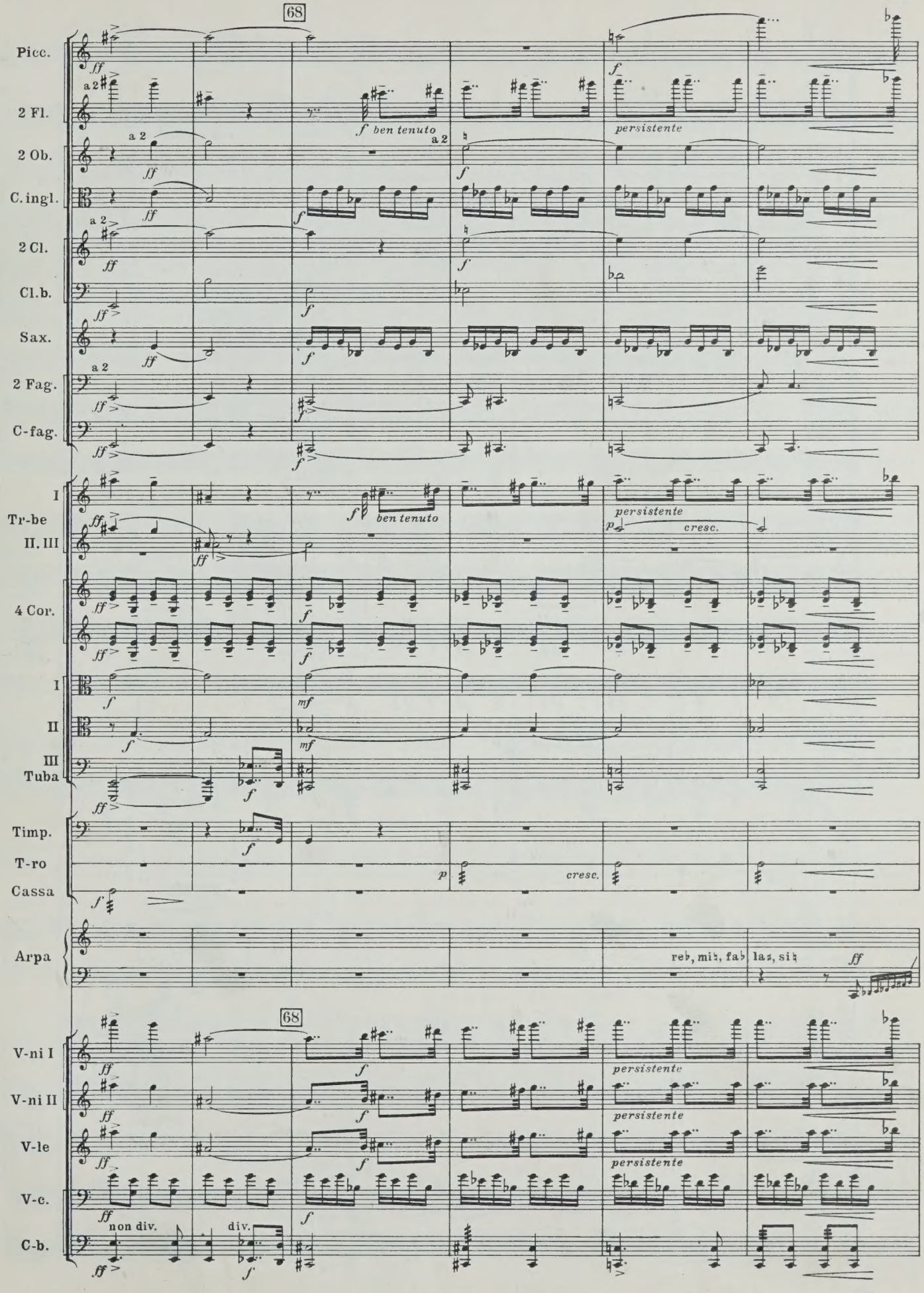

Picc.
2 Fl.
2 Ob.
C. ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
3 Tr-be
4 Cor.
3 Tr-ni
e Tuba
P-tti
T-ro
Cassa
Arpa
V-ni I
V-ni II
V-le
V-c.
C-b.
a 2
a 2
a 2
p
f
f
f

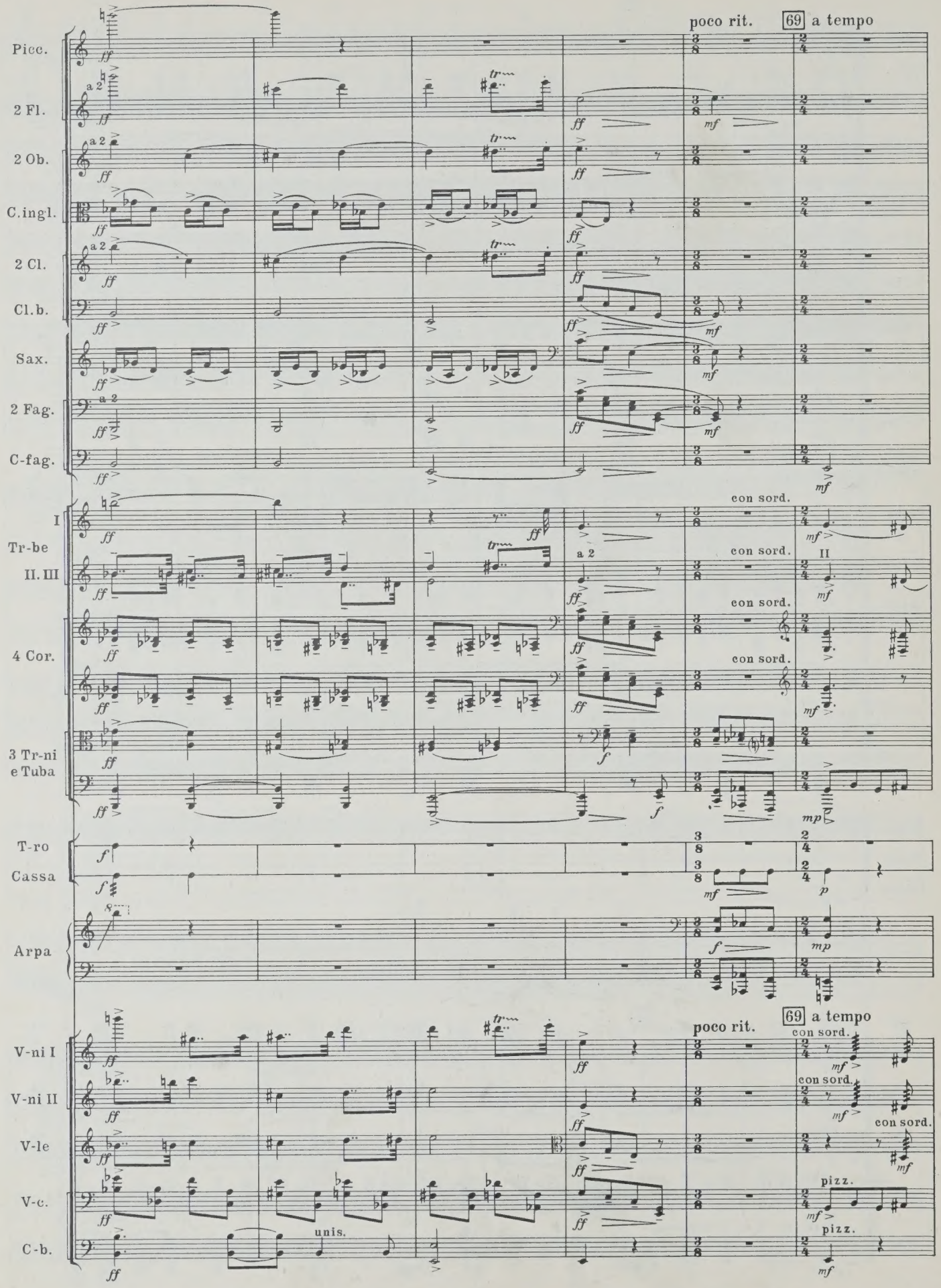

Picc.
2 Fl.
2 Ob.
C. ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
3 Tr-be
4 Cor.
3 Tr-ni e Tuba
P-tti
T-ro
Cassa
Arpa
V-ni I
V-ni II
V-le
V-c.
C-b.
a 2
cresc.
dob
p
mf
f
f cresc.

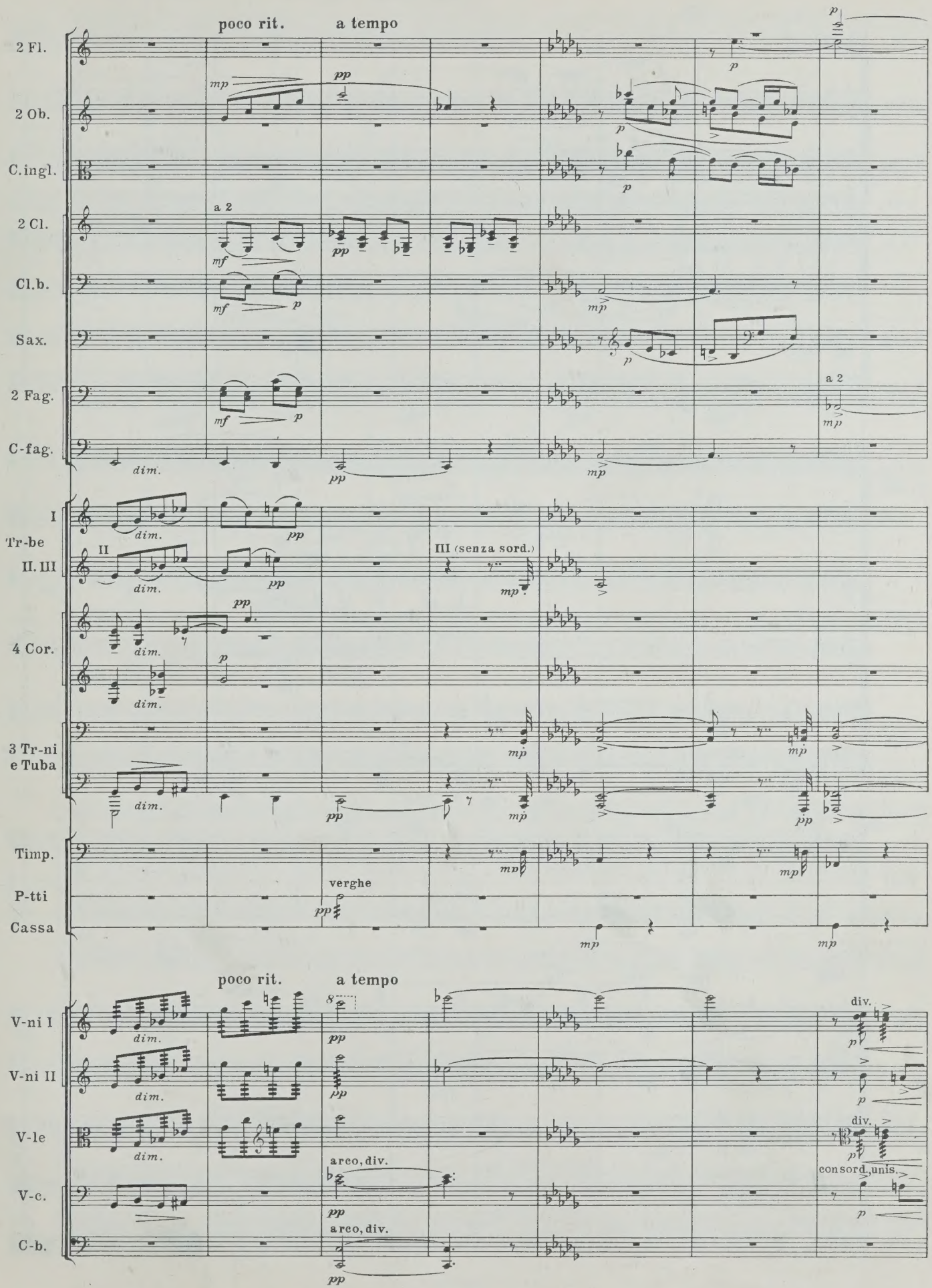

Picc.
2 Fl.
a 2
2 Ob.
C. ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
a 2
C-fag.
I
Tr-be
II. III
a 2
4 Cor.
I
Tr-ni II
III
Tuba
P-tti
T-ro
Cassa
p
f
f
cresc.
p
Arpa
doh, reh, lah, sih
V-ni I
V-ni II
V-le
V-c.
C-b.

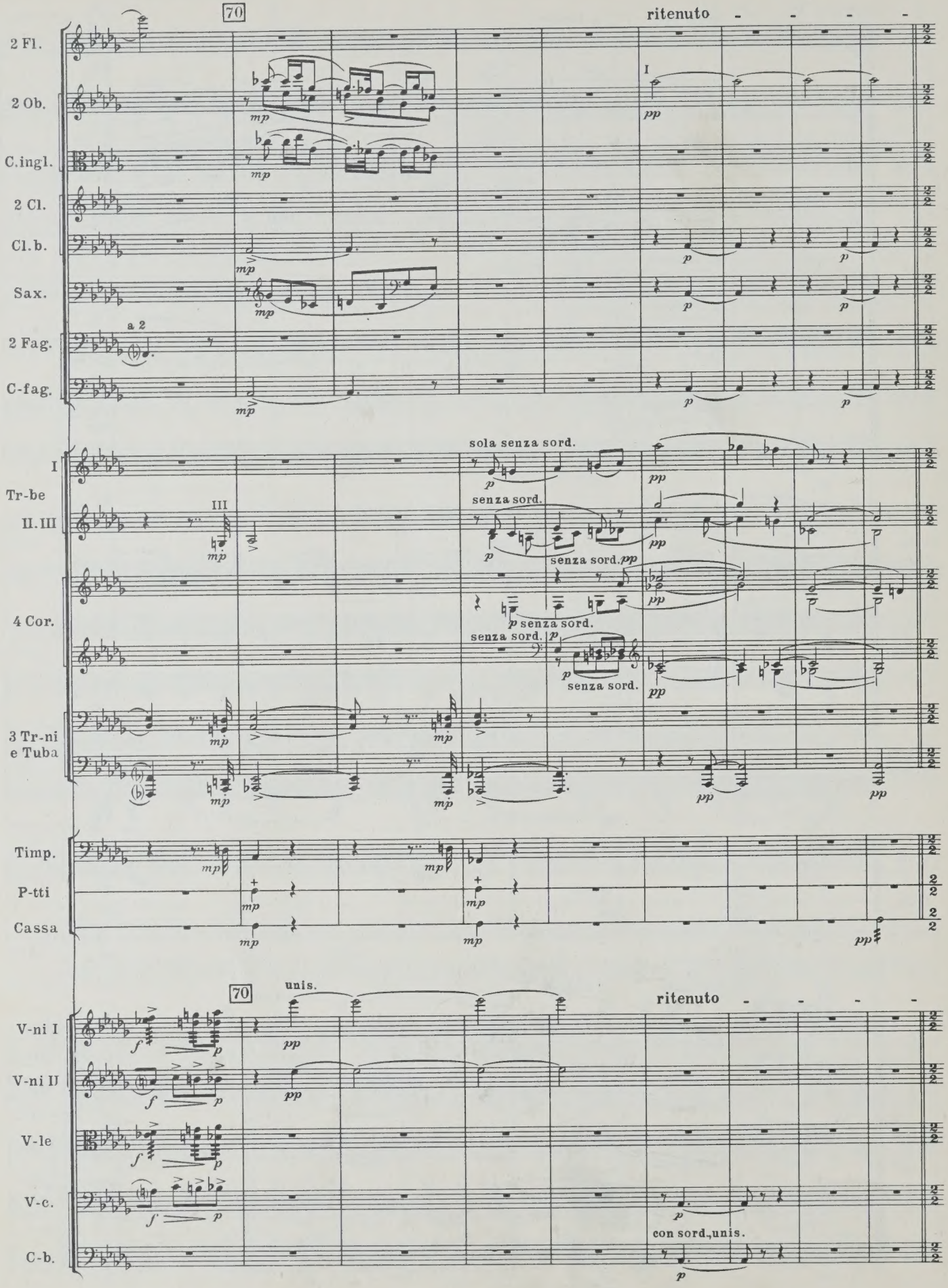

poco rit.
Picc.
2 Fl.
2 Ob.
C.ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
I
Tr-be
II. III
4 Cor.
I
Tr-ni II
III
Tuba
P-tti
T-ro
Cassa
Arpa
poco rit.
V-ni I
V-ni II
V-le
V-c.
C-b.


67
Picc.
2 Fl.
2 Ob.
C.ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
a 2
ben tenuto
I
Tr-be
II. III
4 Cor.
I
Tr-ni II
III
Tuba
ff ben tenuto
f ben tenuto
Timp.
T-ro
Cassa
T-tam
Arpa
do♮, re♯, mi♭, fa♯, sol, la♭, si♯
V-ni I
V-ni II
V-le
V-c.
C-b.
molto espress.
div.

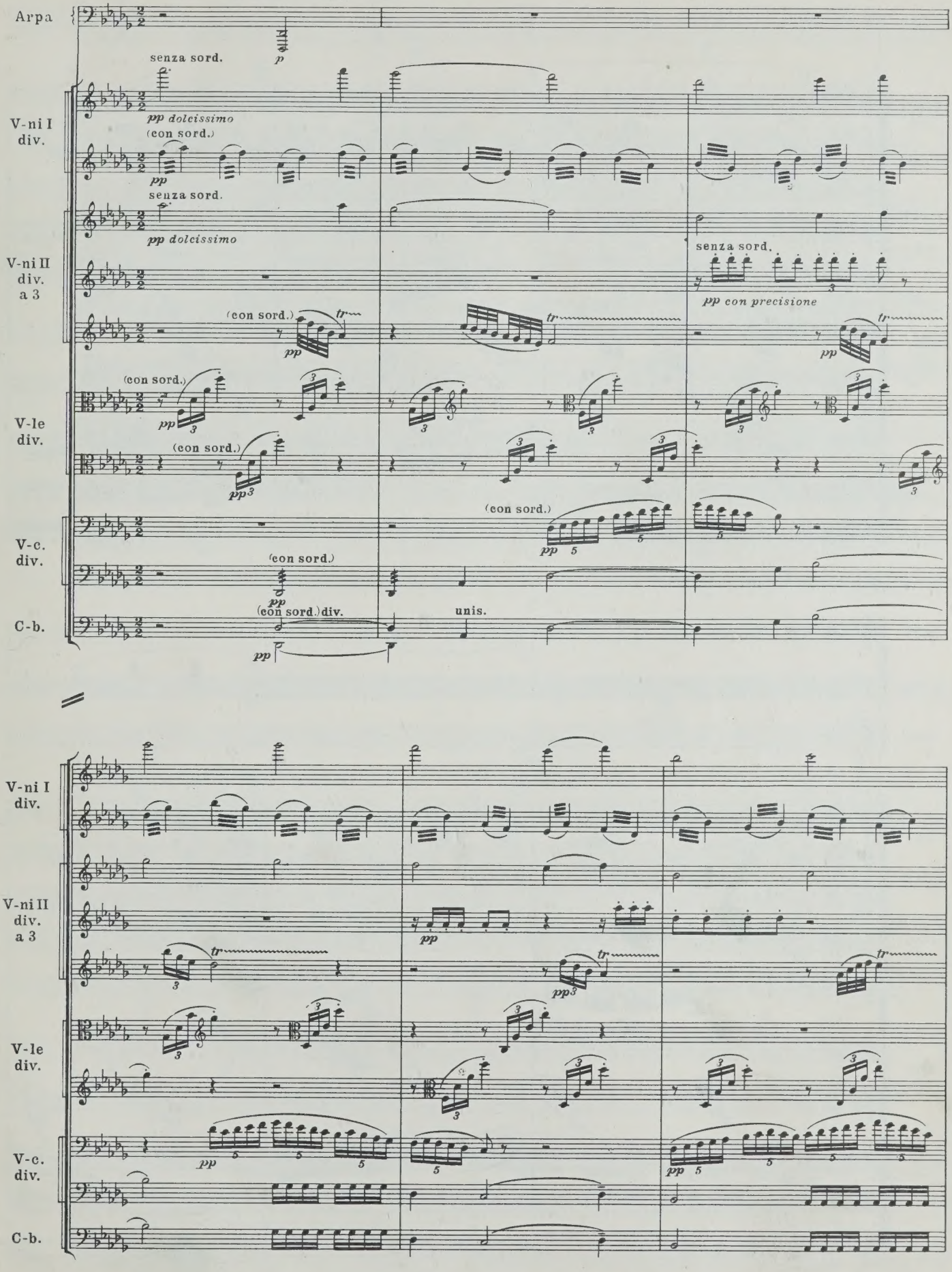

68
Picc.
2 Fl.
2 Ob.
C. ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
a 2
ben tenuto
persistente
cresc.
I
Tr-be
II. III
4 Cor.
I
II
III
Tuba
Timp.
T-ro
Cassa
Arpa
reb, mib, fab
laz, sib
V-ni I
V-ni II
V-le
V-c.
C-b.
non div.
div.

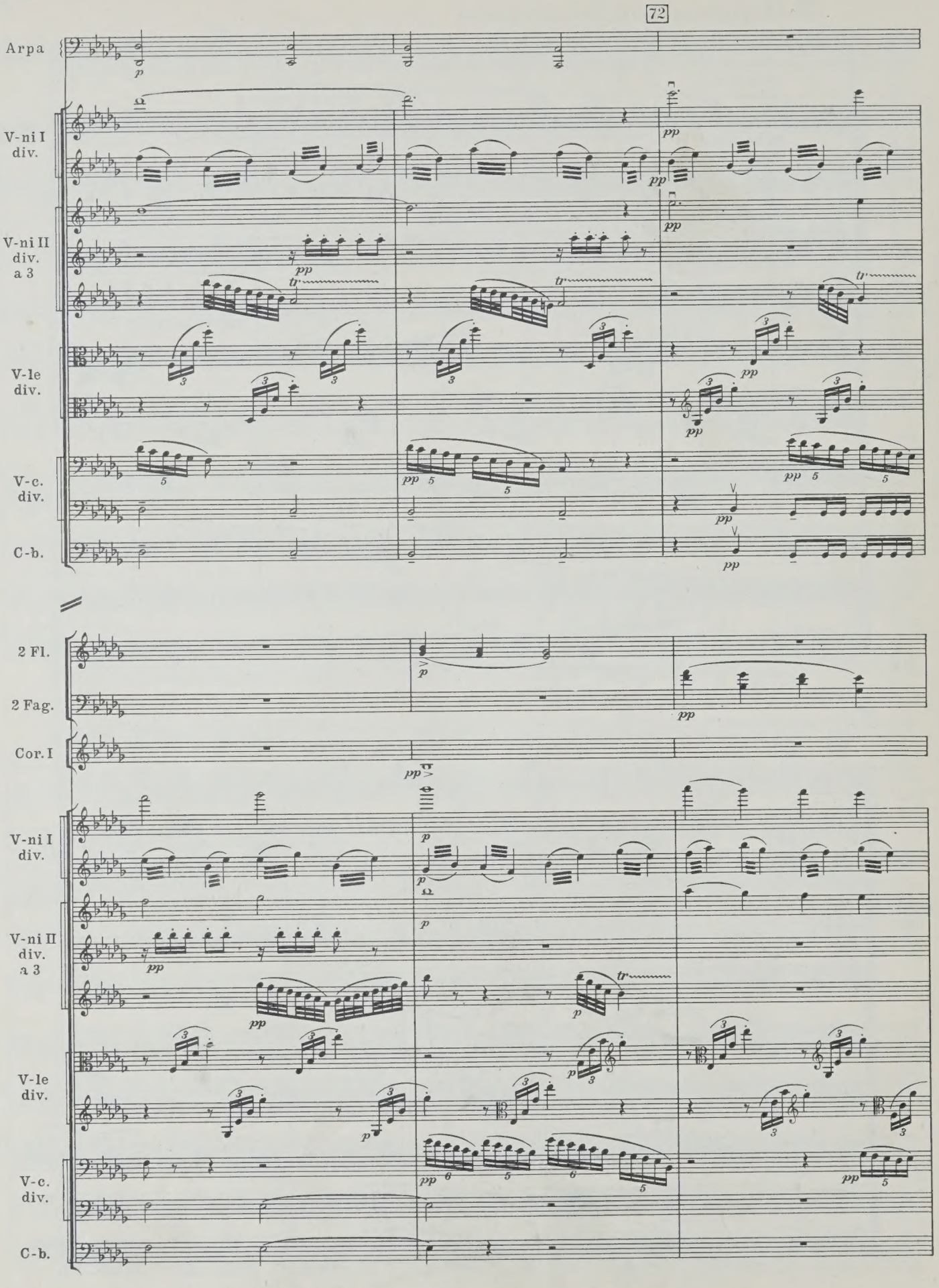

poco rit.
69 a tempo
Picc.
2 Fl.
2 Ob.
C.ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
I
Tr-be
II. III
4 Cor.
3 Tr-ni
e Tuba
T-ro
Cassa
Arpa
V-ni I
V-ni II
V-le
V-c.
C-b.
con sord.
pizz.
unis.
a 2

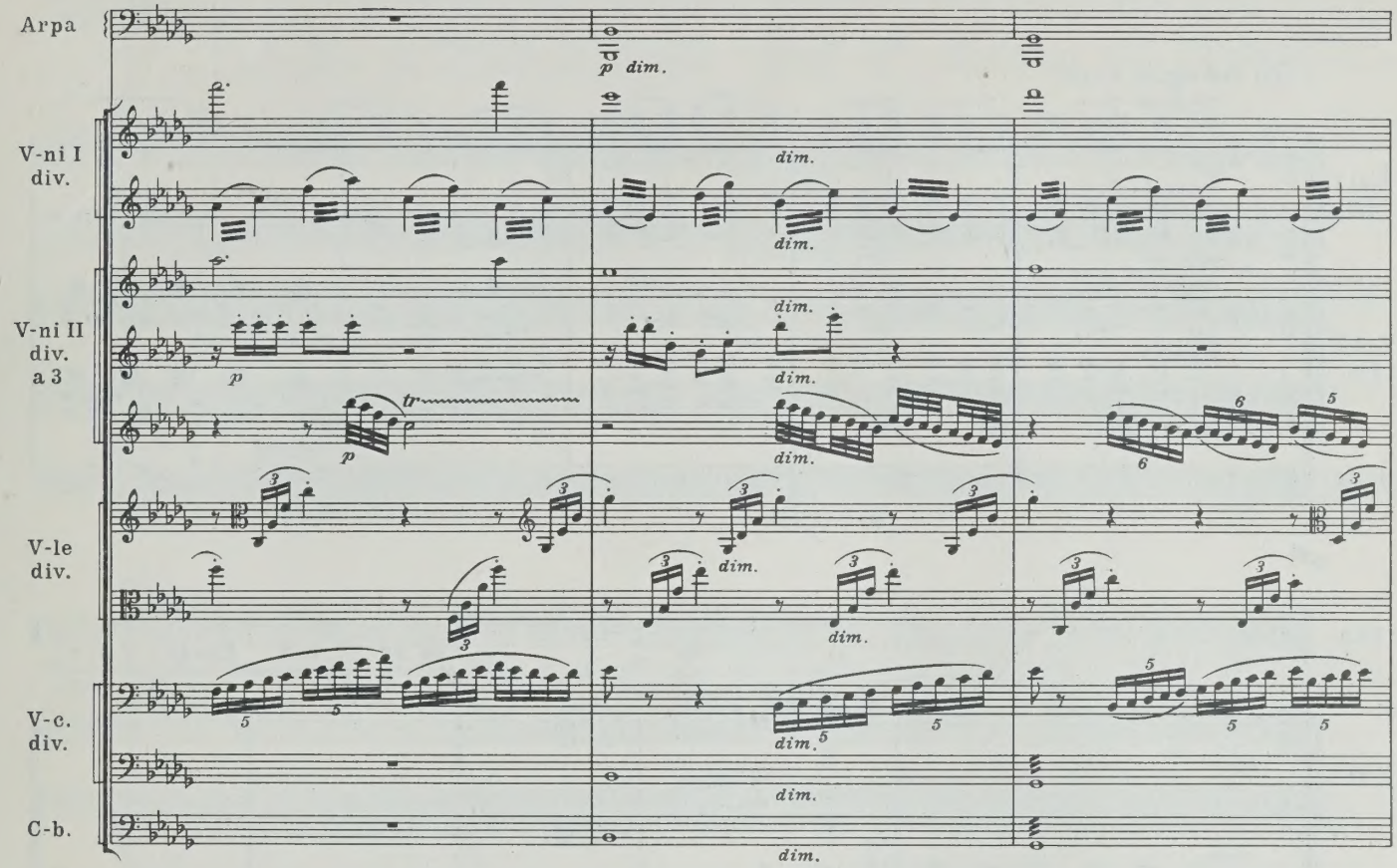

poco rit.
a tempo
2 Fl.
2 Ob.
C.ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
a 2
I
Tr-be
II. III
III (senza sord.)
4 Cor.
3 Tr-ni
e Tuba
Timp.
P-tti
Cassa
verghe
poco rit.
a tempo
V-ni I
V-ni II
V-le
V-c.
C-b.
arco, div.
div.
con sord., unis.


70
ritenuto
2 Fl.
2 Ob.
C.ingl.
2 Cl.
Cl.b.
Sax.
a 2
2 Fag.
C-fag.
I
Tr-be
II.III
4 Cor.
3 Tr-ni
e Tuba
Timp.
P-tti
Cassa
sola senza sord.
senza sord.
senza sord.
senza sord.
senza sord.
senza sord.
70
unis.
ritenuto
V-ni I
V-ni II
V-le
V-c.
C-b.
con sord.,unis.

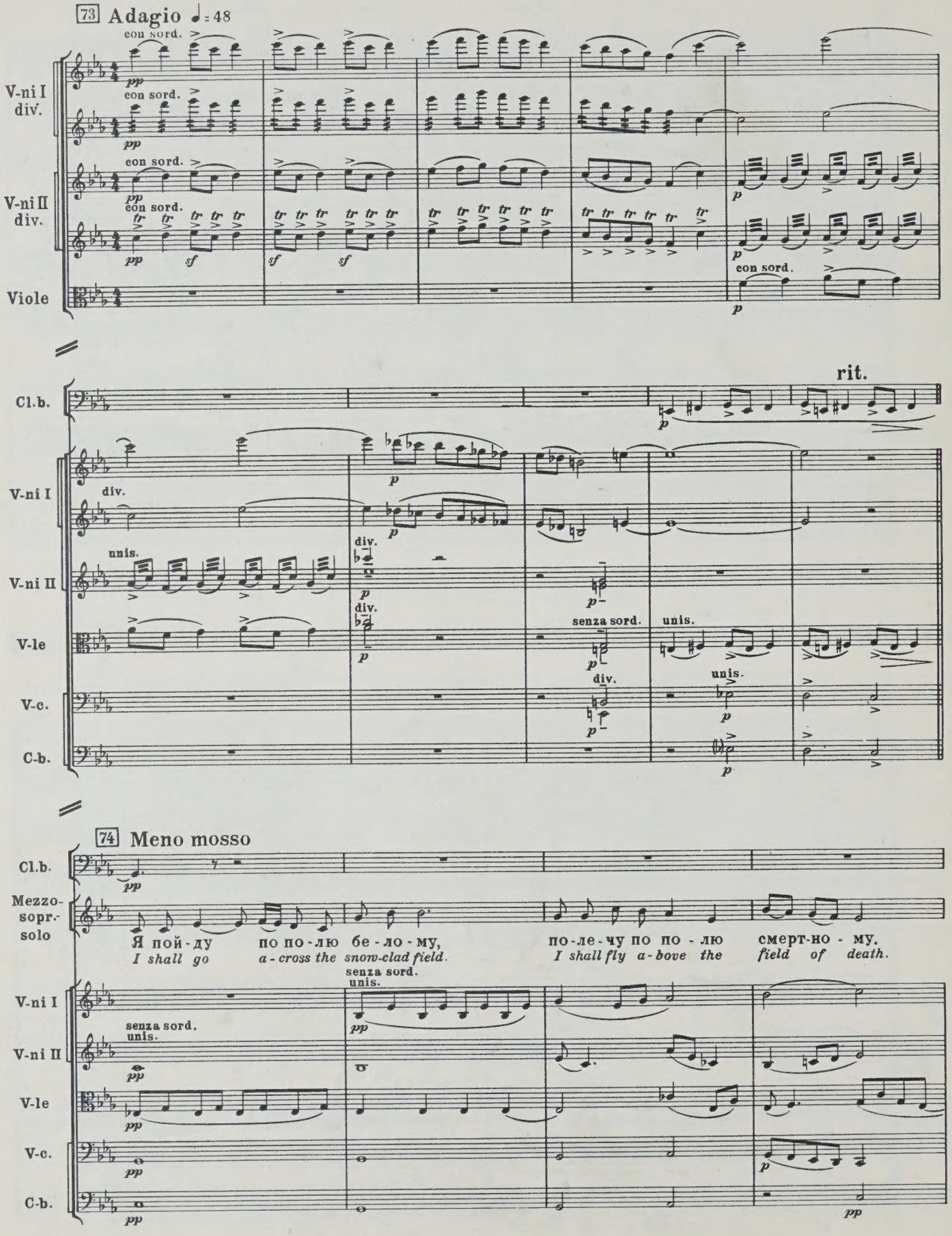
71 Allegretto, quasi doppio movimento

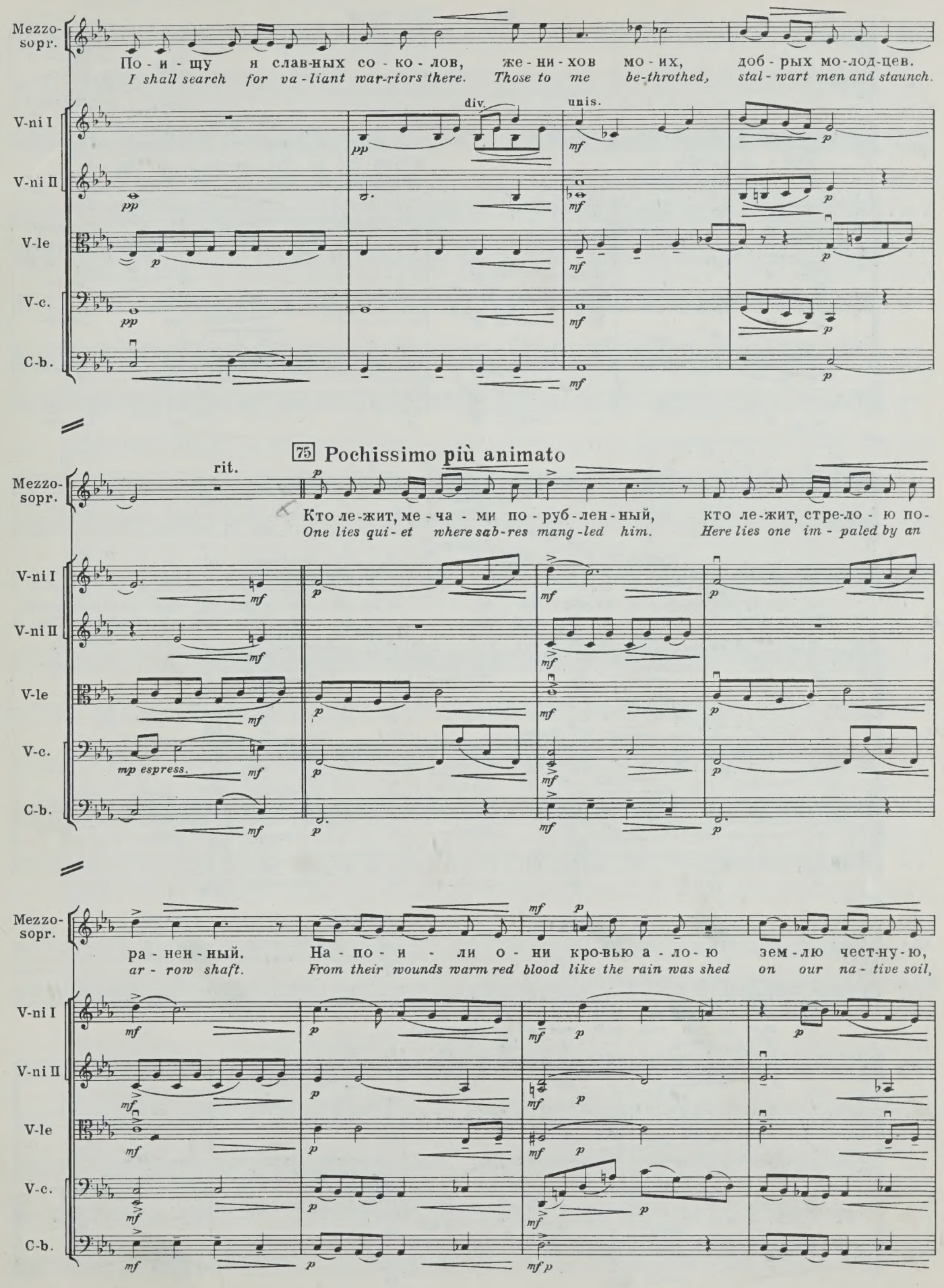


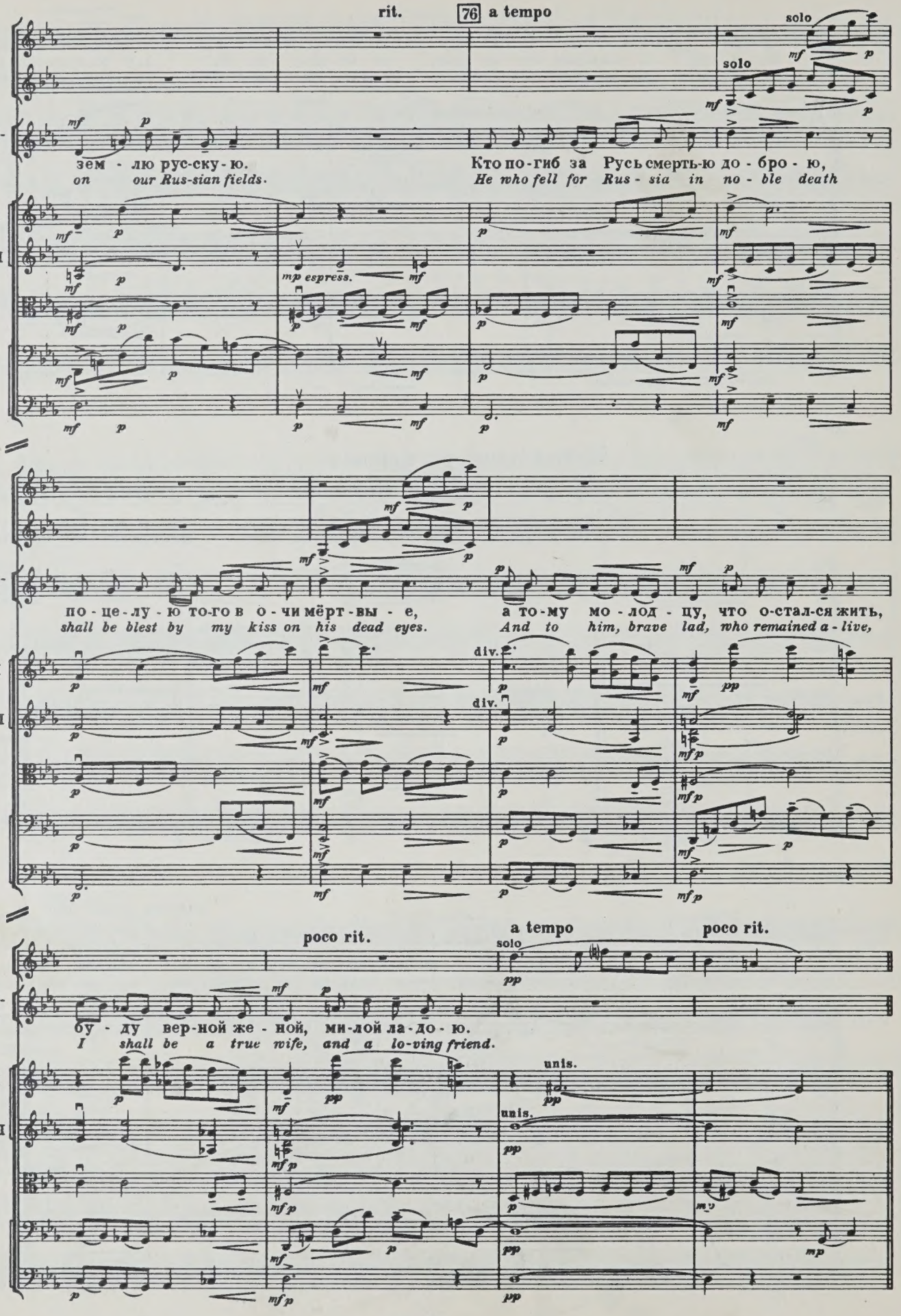

72
Arpa
V-ni I div.
V-ni II div. a 3
V-le div.
V-c. div.
C-b.
2 Fl.
2 Fag.
Cor. I
V-ni I div.
V-ni II div. a 3
V-le div.
V-c. div.
C-b.

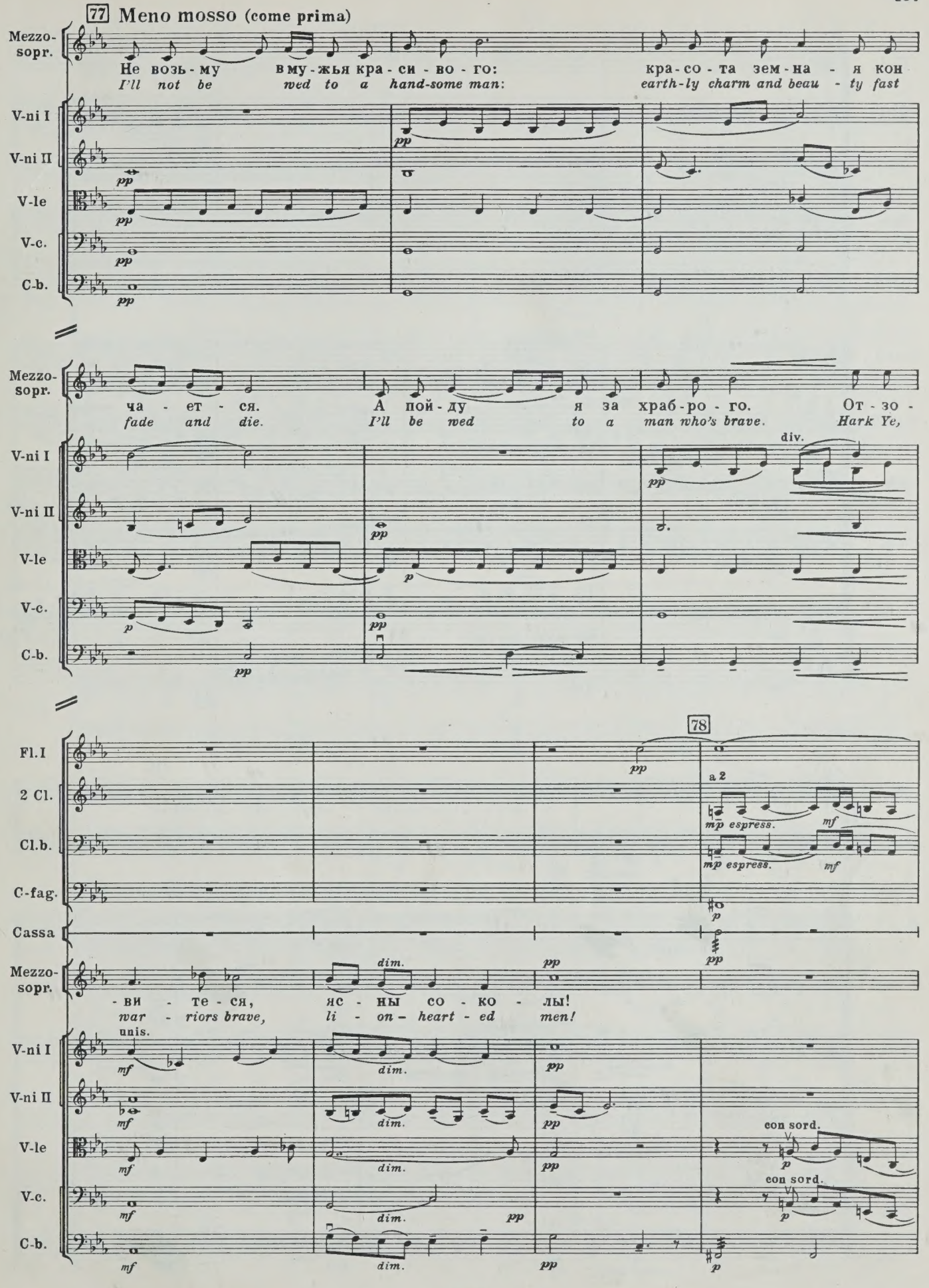

Arpa
V-ni I div.
V-ni II div. a 3
V-le div.
V-c. div.
C-b.
p dim.
dim.
tr
pp
div.

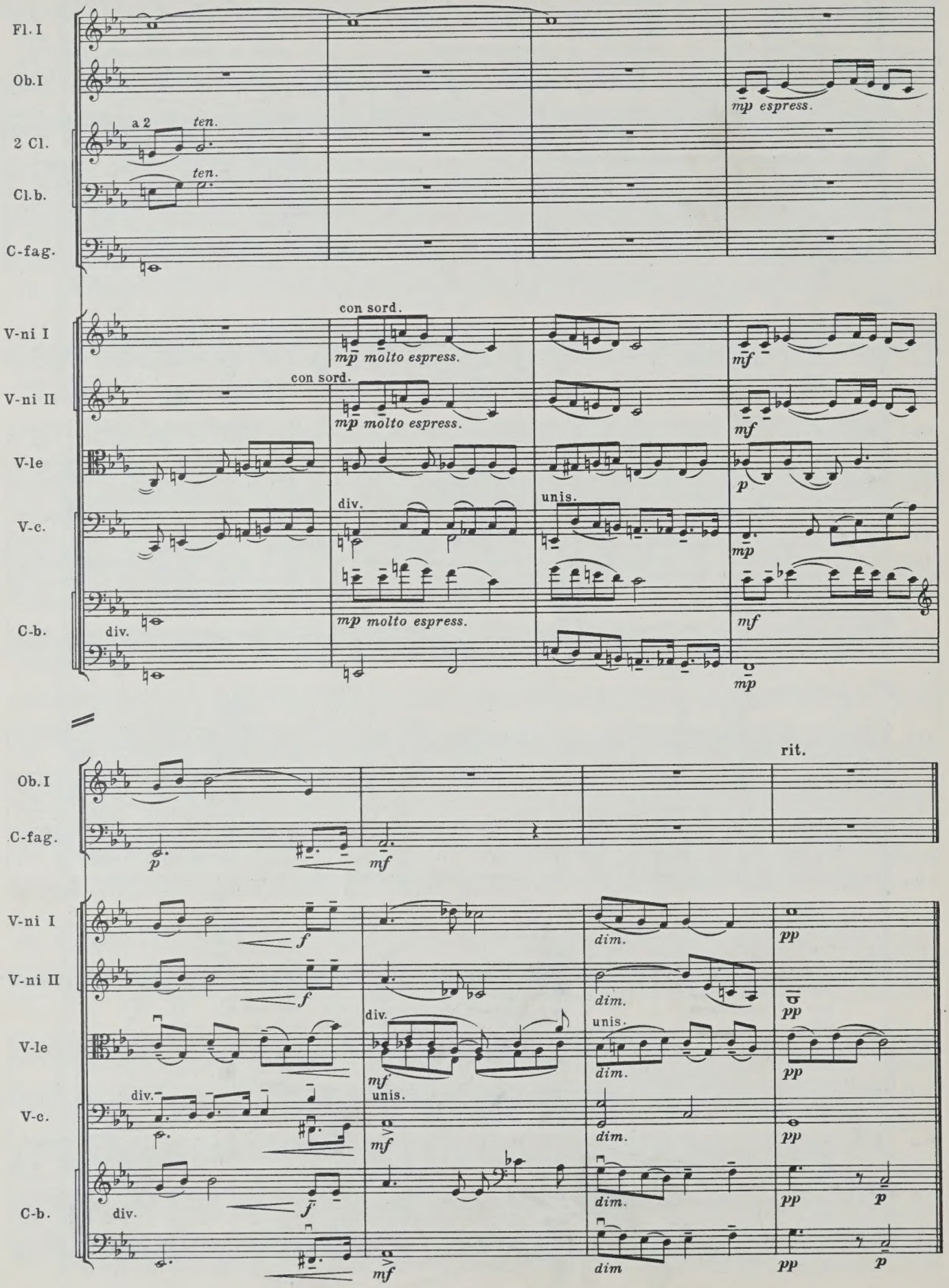
Мертвое поле 6. Field of the Dead



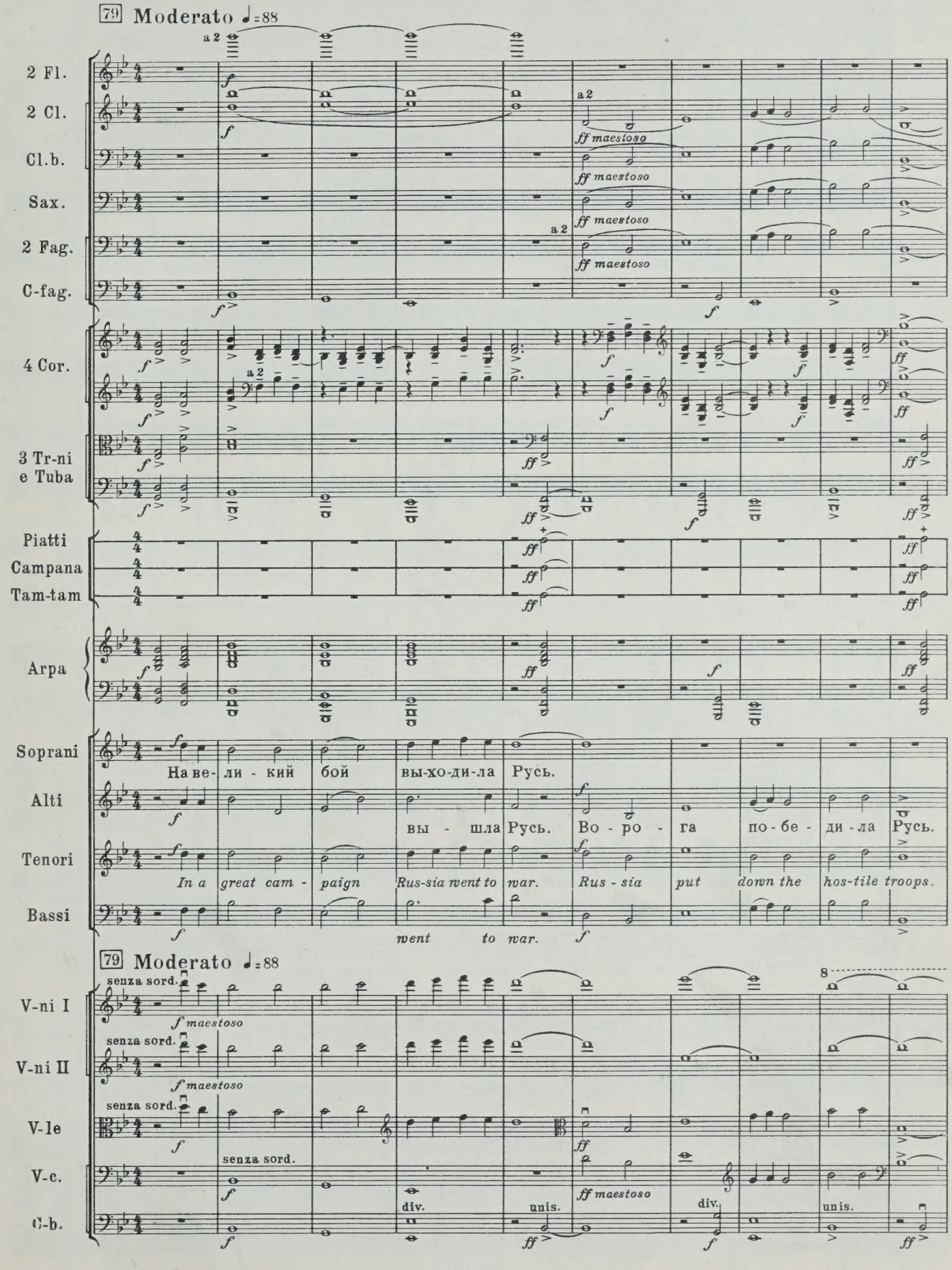

Mezzo-sopr.
По - и - щу я слав-ных со - ко - лов, же - ни - хов мо - их, доб - рых мо-лод-цев.
I shall search for va - liant war-riors there. Those to me be-throthed, stal - wart men and staunch.
V-ni I
V-ni II
V-le
V-c.
C-b.
div.
unis.
75 Pochissimo più animato
rit.
Кто ле-жит, ме - ча - ми по - руб - лен - ный, кто ле-жит, стре-ло - ю по-
One lies qui - et where sab-res mang-led him. Here lies one im - paled by an
mp espress.
ра - нен - ный. На - по - и - ли о - ни кро-вью а - ло - ю зем - лю чест-ну - ю,
ar - row shaft. From their wounds warm red blood like the rain was shed on our na - tive soil,

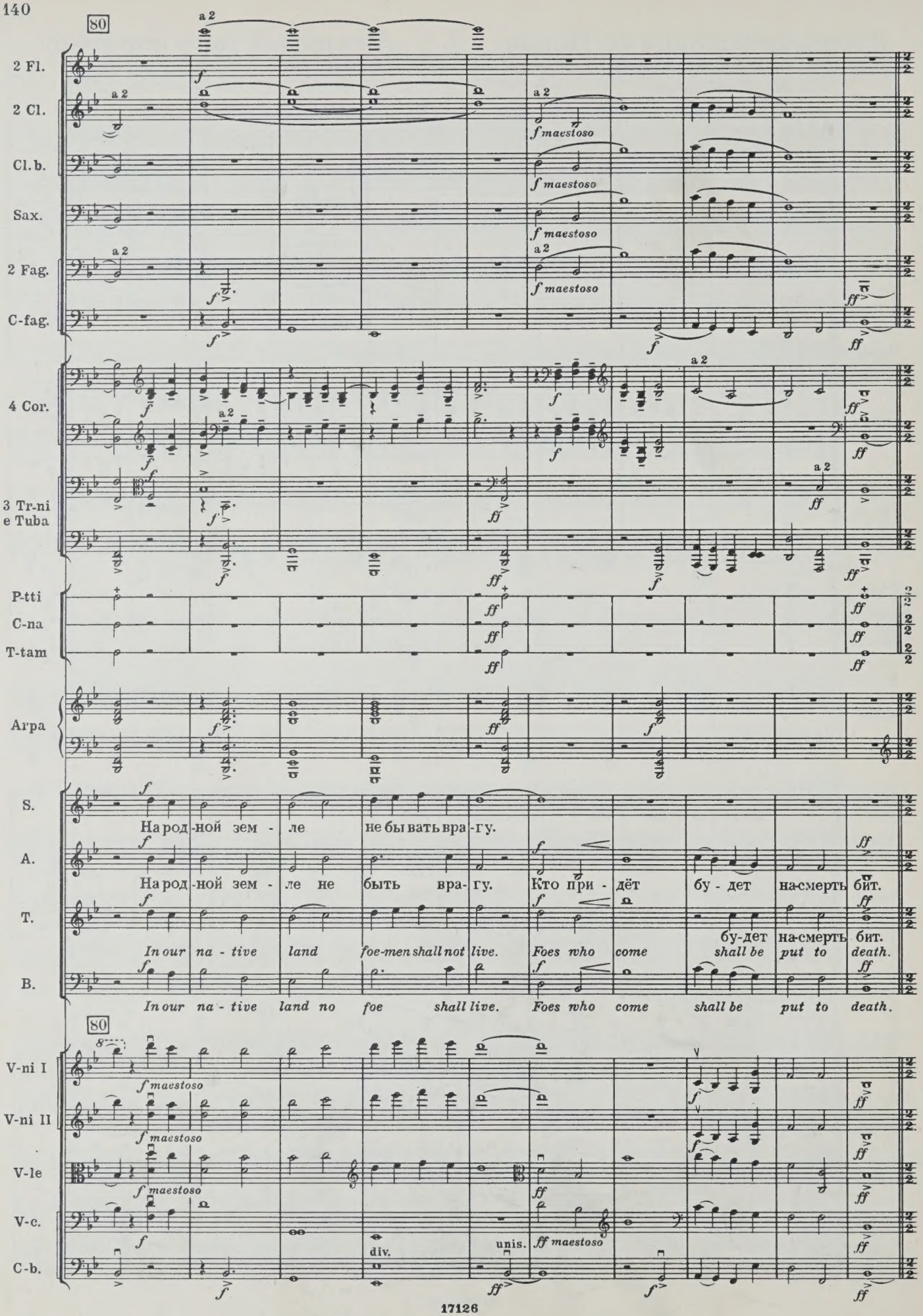

rit.
76
a tempo
solo
Fl.I
Cl.I
Mezzo-sopr.
зем - лю рус-ску - ю.
on our Rus-sian fields.
Кто по-гиб за Русь смерть-ю до - бро - ю,
He who fell for Rus - sia in no - ble death
V-ni I
V-ni II
V-le
V-c.
C-b.
mp espress.
по - це - лу - ю то-го в о - чи мёрт-вы - е,
shall be blest by my kiss on his dead eyes.
а то-му мо - лод - цу, что о-стал-ся жить,
And to him, brave lad, who remained a - live,
div.
poco rit.
a tempo
poco rit.
Ob.I
бу - ду вер-ной же - ной, ми-лой ла-до - ю.
I shall be a true wife, and a lo-ving friend.
unis.

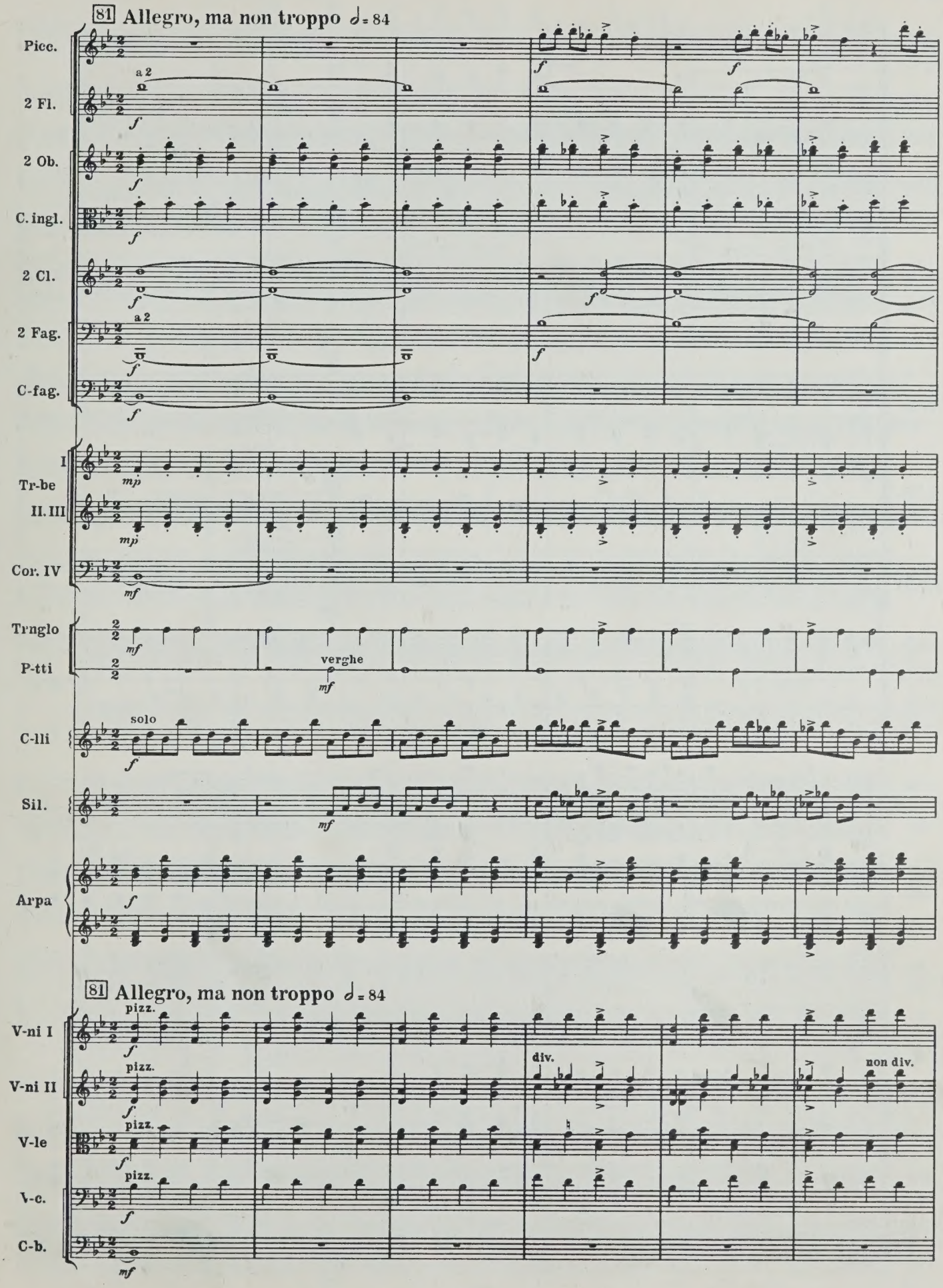

77 Meno mosso (come prima)
Mezzo-sopr.
Не возь - му в му - жья кра - си - во - го:
I'll not be wed to a hand-some man:
кра - со - та зем - на - я кон
earth-ly charm and beau - ty fast
V-ni I
V-ni II
V-le
V-c.
C-b.
pp
ча - ет - ся.
fade and die.
А пой - ду я за храб - ро - го.
I'll be wed to a man who's brave.
От - зо -
Hark Ye,
div.
p
78
Fl. I
2 Cl.
Cl.b.
C-fag.
Cassa
a 2
mp espress.
mf
-ви - те - ся,
war - riors brave,
dim.
яс - ны со - ко - лы!
li - on - heart - ed men!
unis.
con sord.

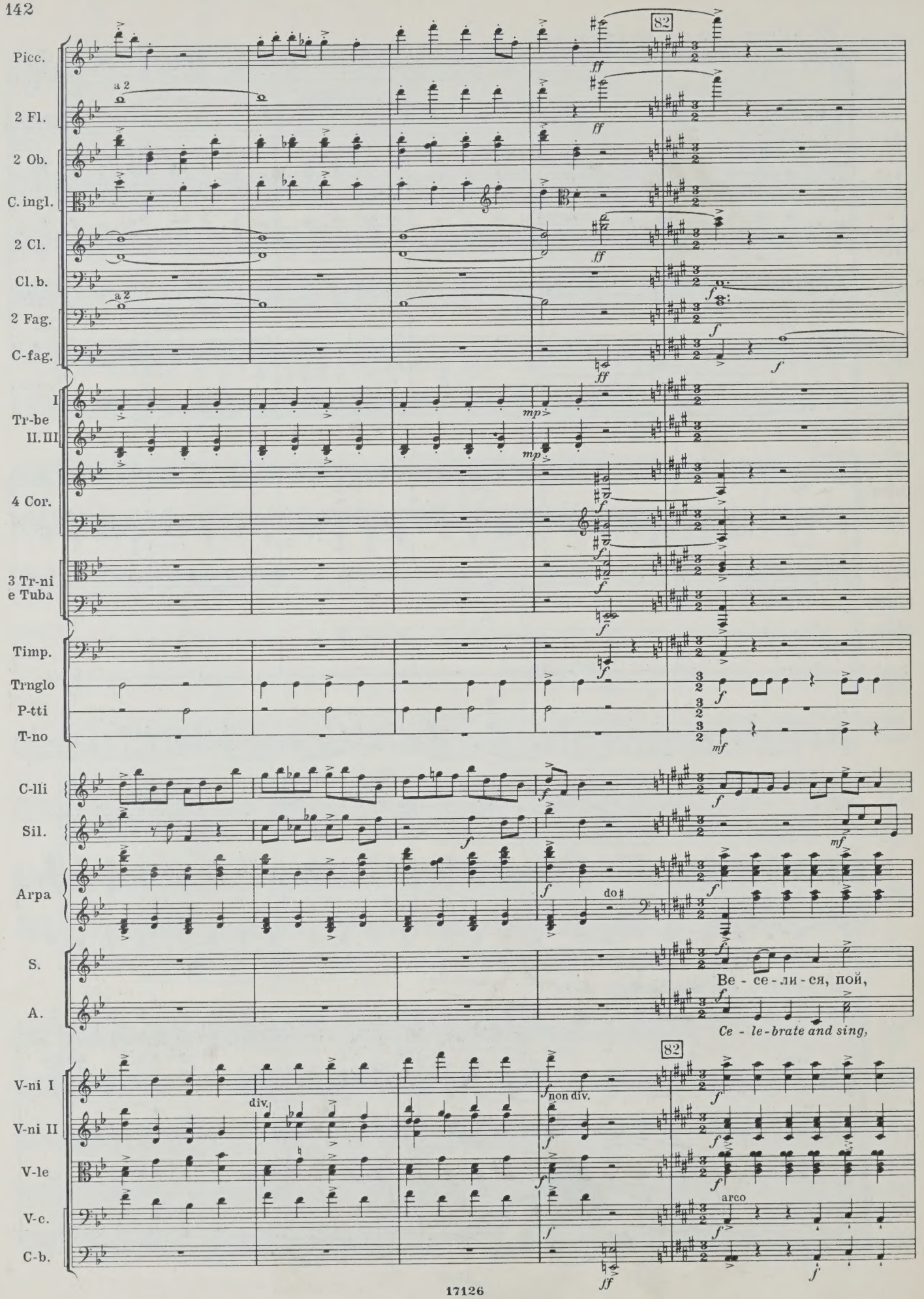

Fl. I
Ob. I
2 Cl.
Cl. b.
C-fag.
V-ni I
V-ni II
V-le
V-c.
C-b.
a 2
ten.
ten.
mp espress.
con sord.
mp molto espress.
con sord.
mp molto espress.
mf
mf
p
div.
unis.
mp
div.
mp molto espress.
mf
mp
rit.
p
mf
f
f
dim.
pp
dim.
pp
div.
unis.
mf
dim.
pp
div.
unis.
mf
dim.
pp
div.
f
dim
pp
p
mf
pp
p

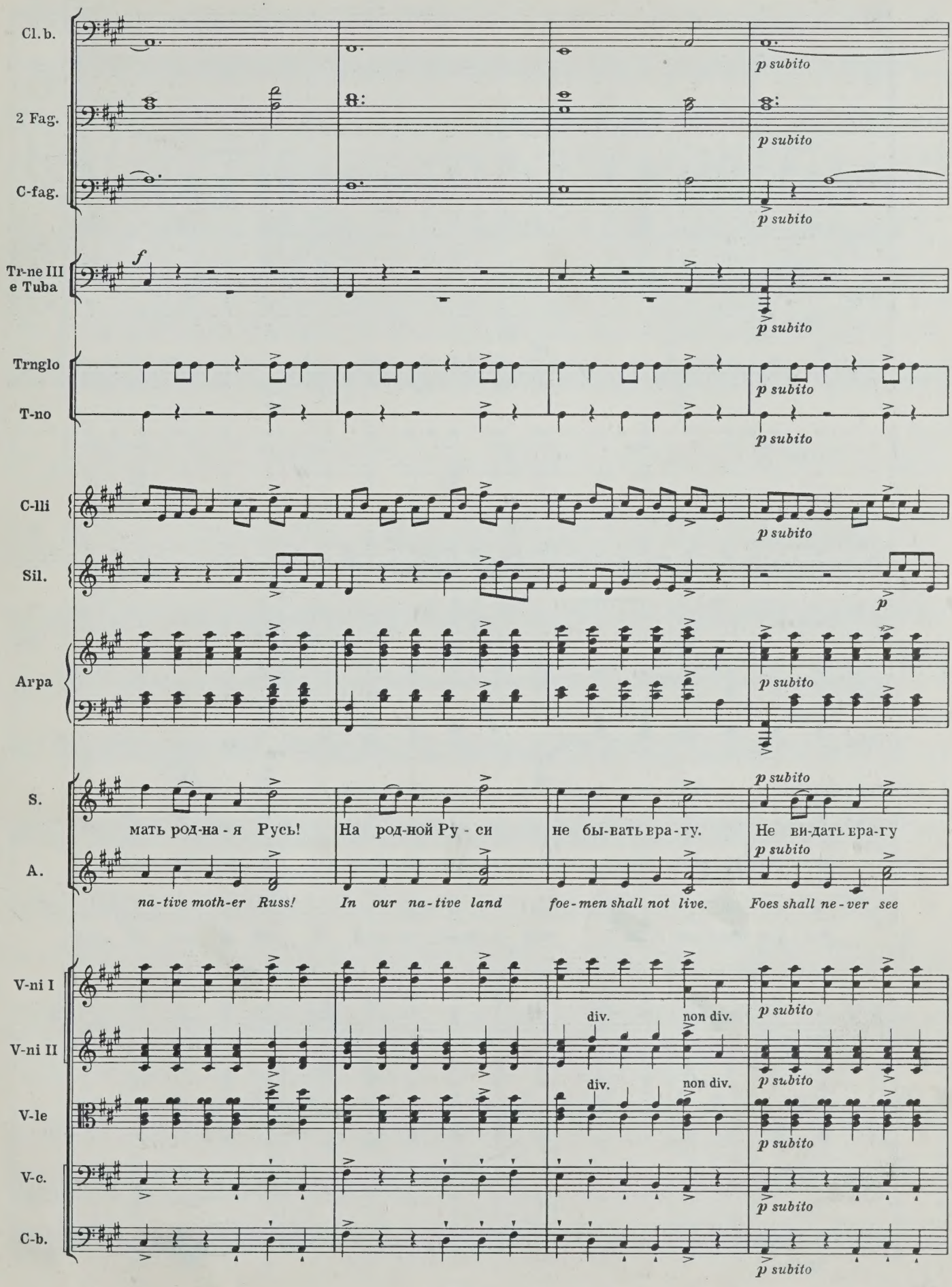
Въезд Александра во Псков 7. Alexander's Entry into Pskov

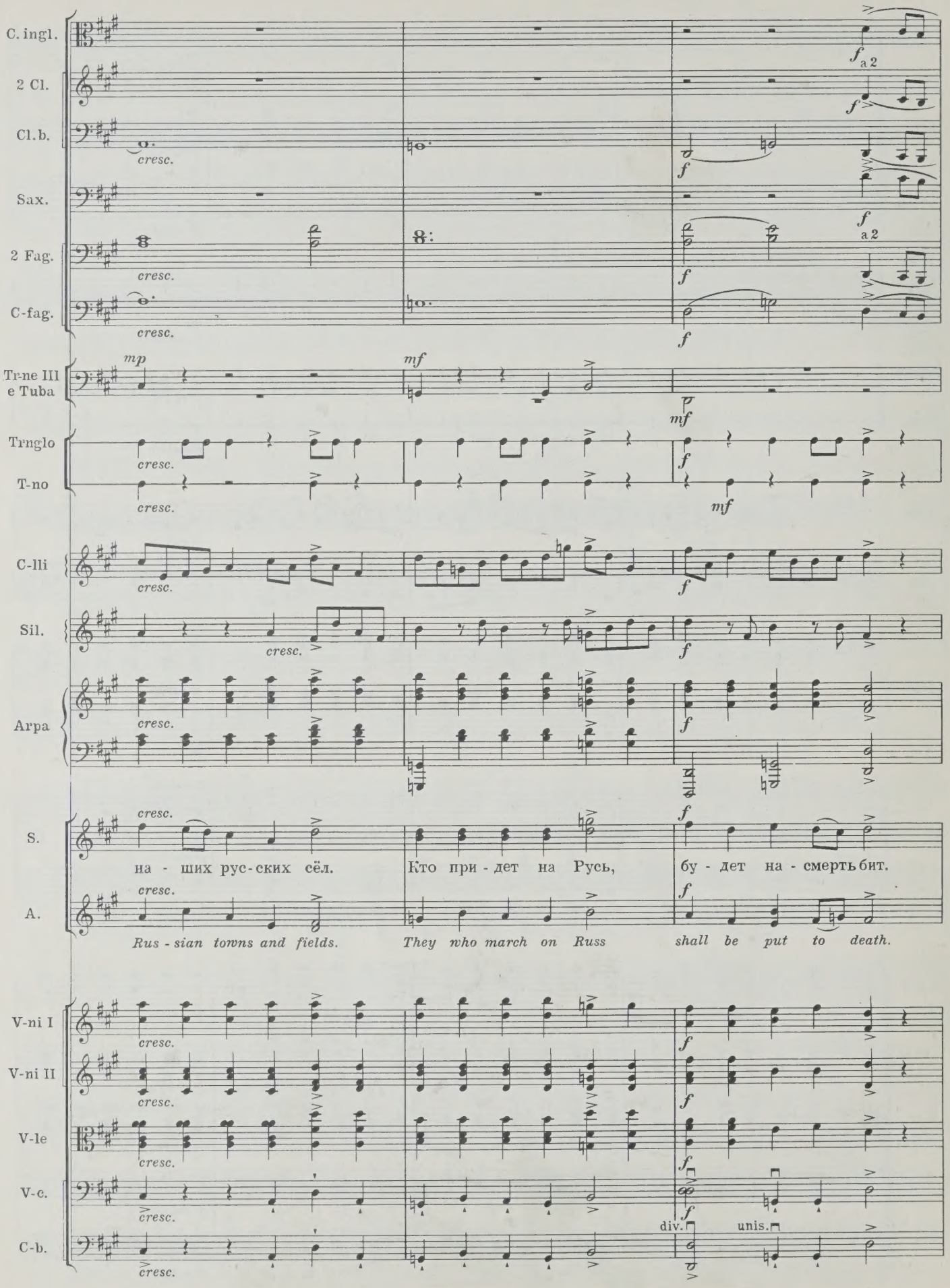


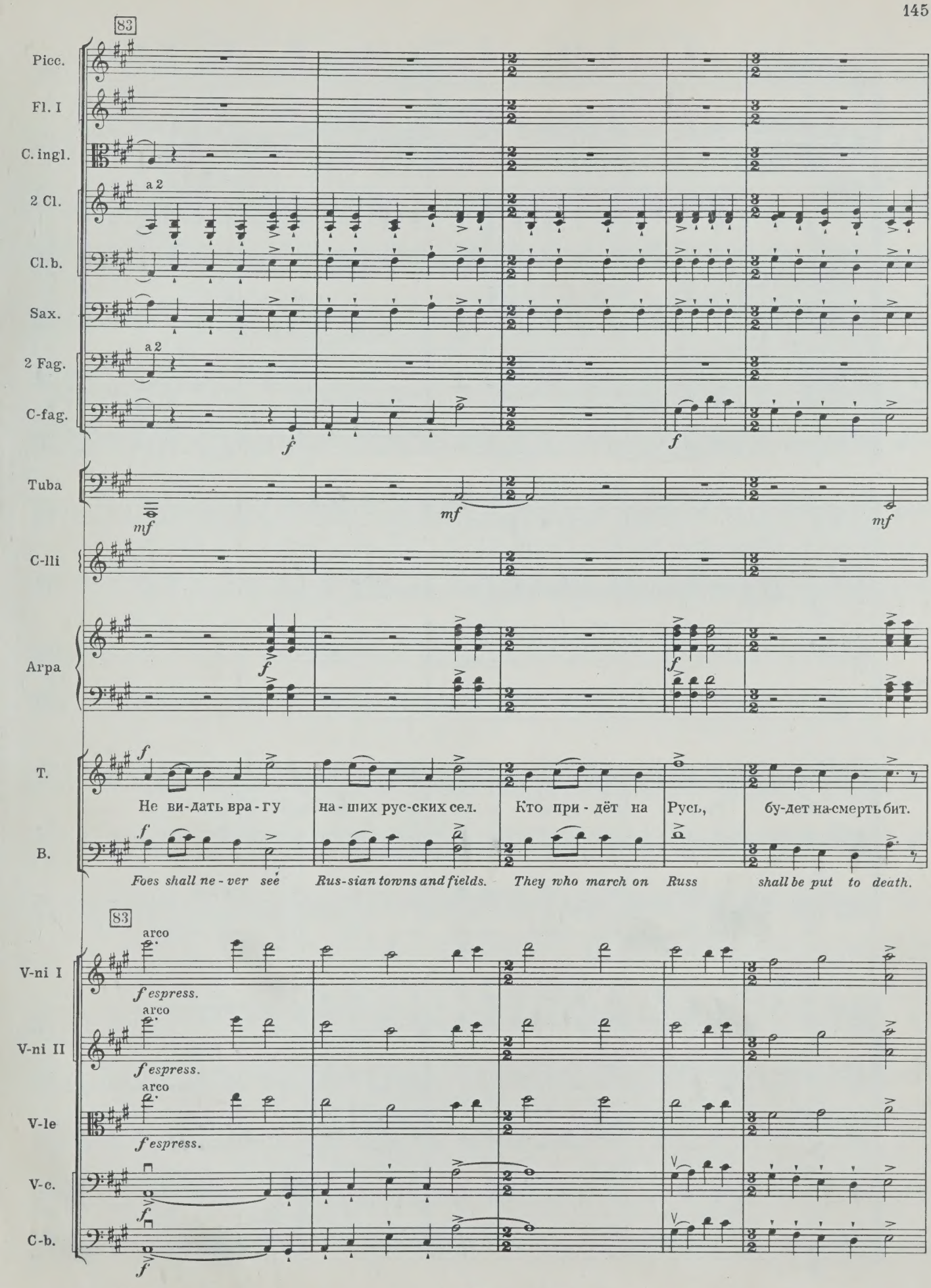

80
2 Fl.
2 Cl.
Cl. b.
Sax.
2 Fag.
C-fag.
4 Cor.
3 Tr-ni e Tuba
P-tti
C-na
T-tam
Arpa
S.
A.
T.
B.
Народ-ной зем - ле не быть вра-гу.
Народ-ной зем - ле не быть вра-гу. Кто при - дёт бу - дет на-смерть бит.
In our na - tive land foe-men shall not live. Foes who come shall be put to death.
In our na - tive land no foe shall live. Foes who come shall be put to death.
80
V-ni I
V-ni II
V-le
V-c.
C-b.
div.
unis.
f maestoso
ff maestoso

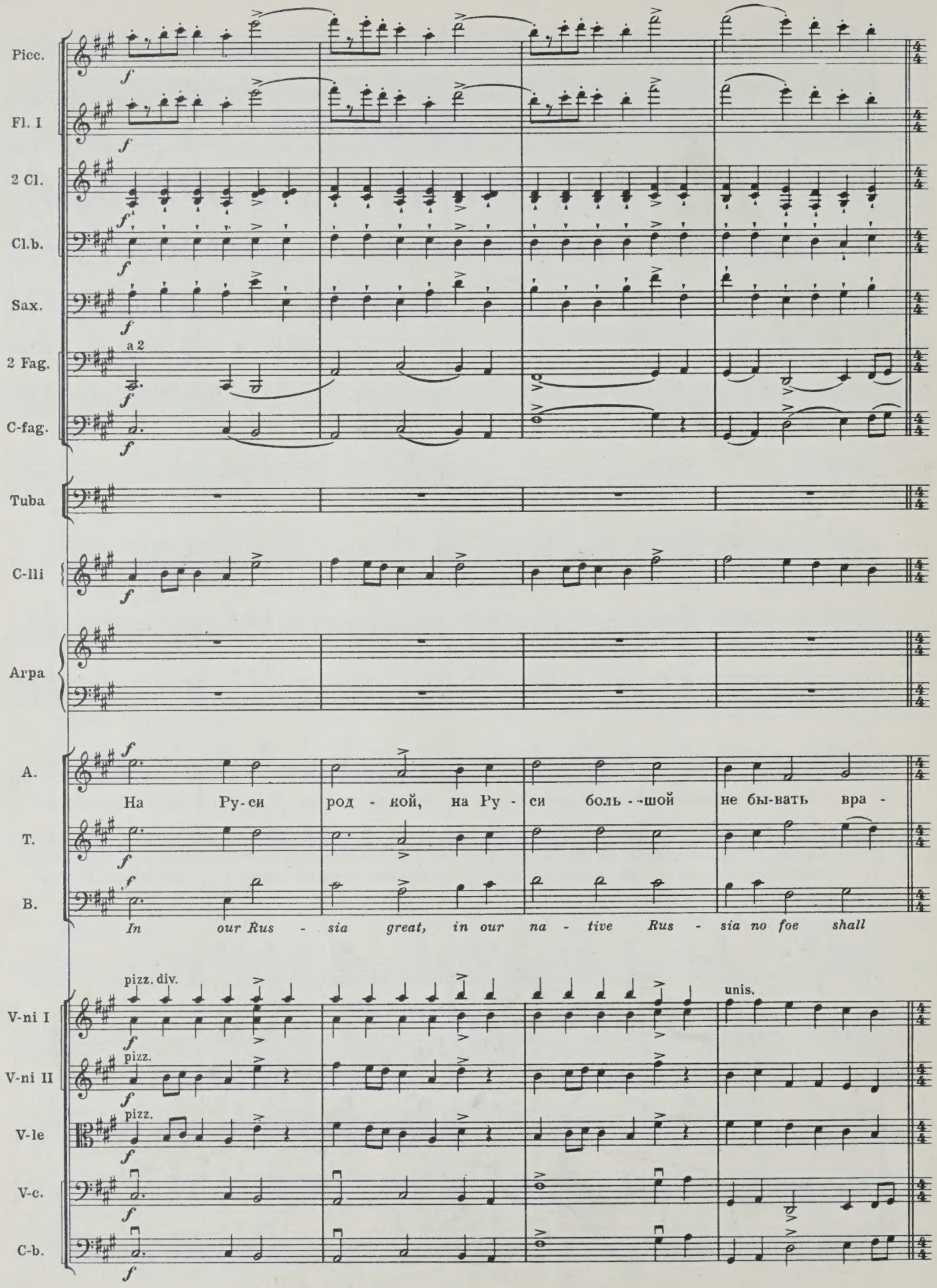

81 Allegro, ma non troppo ♩= 84
Picc.
2 Fl.
a 2
2 Ob.
C. ingl.
2 Cl.
2 Fag.
a 2
C-fag.
I
Tr-be
II. III
Cor. IV
Trnglo
P-tti
verghe
C-lli
solo
Sil.
Arpa
81 Allegro, ma non troppo ♩= 84
V-ni I
pizz.
V-ni II
pizz.
V-le
pizz.
V-c.
pizz.
C-b.
div.
non div.

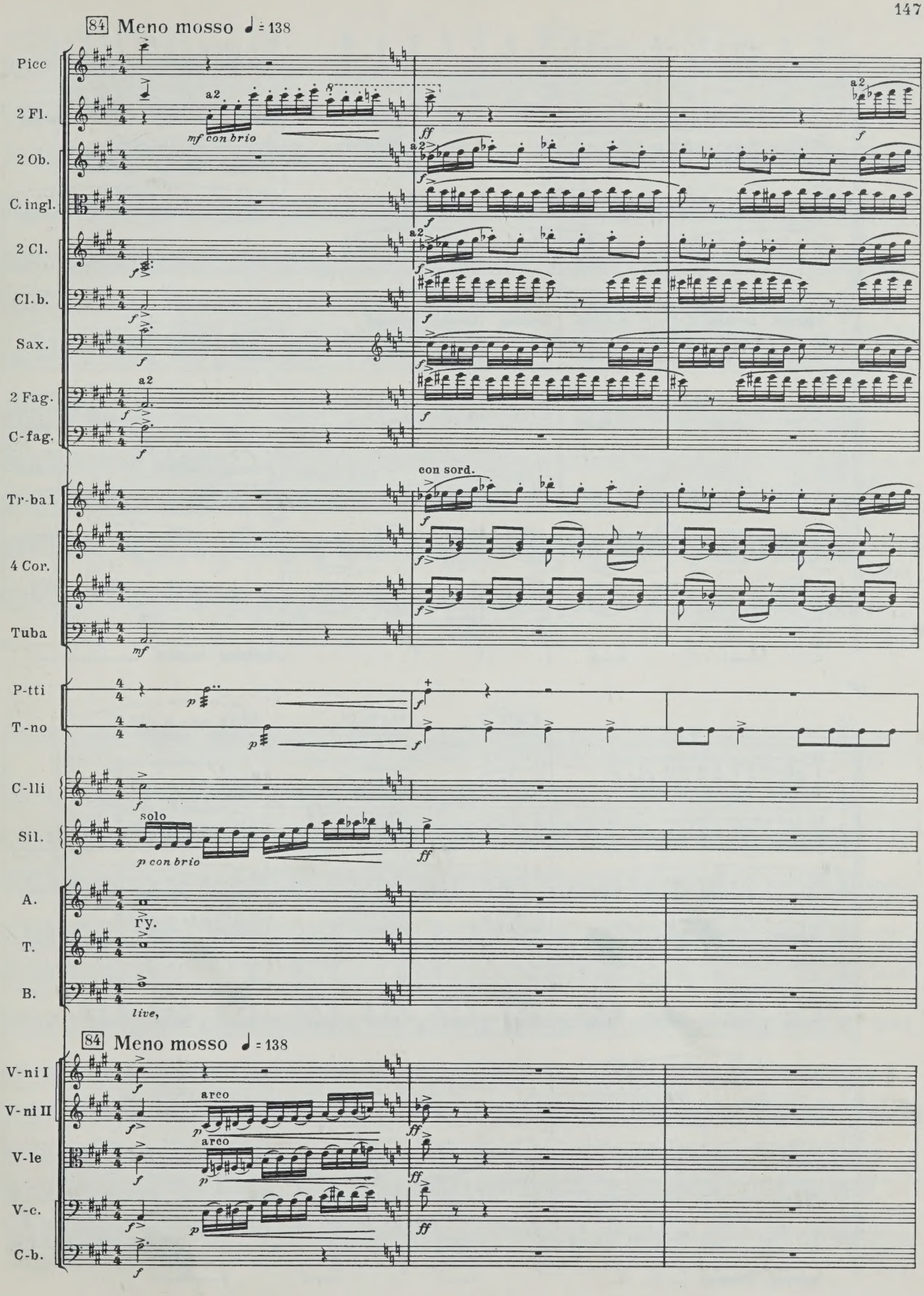

Picc.
2 Fl.
2 Ob.
C. ingl.
2 Cl.
Cl. b.
2 Fag.
C-fag.
I
Tr-be
II. III
4 Cor.
3 Tr-ni
e Tuba
Timp.
Trnglo
P-tti
T-no
C-lli
Sil.
Arpa
S.
A.
V-ni I
V-ni II
V-le
V-c.
C-b.
a 2
82
ff
mp
f
mf
do♯
div.
non div.
arco
Ве - се - ли - ся, пой,
Ce - le-brate and sing,

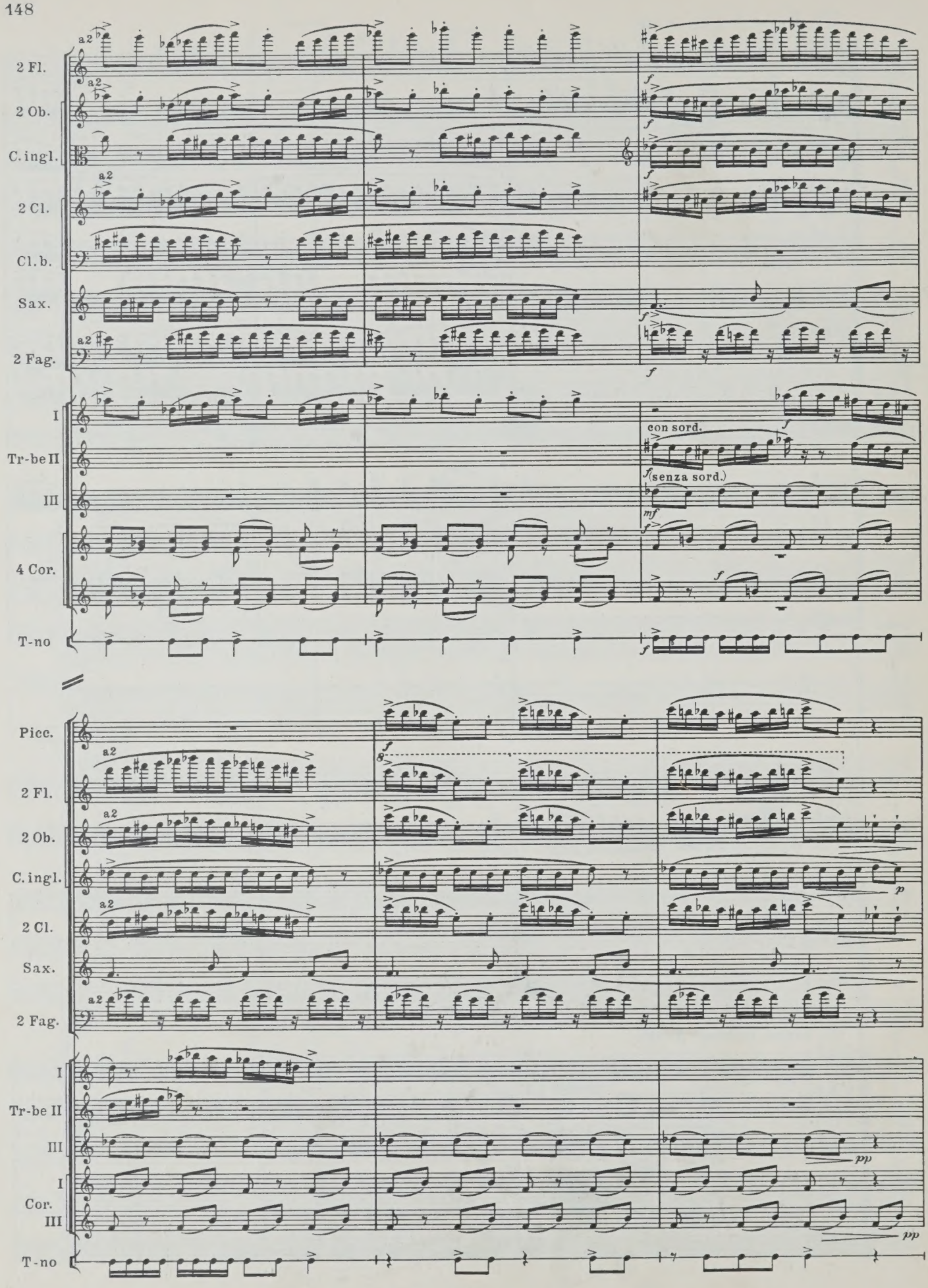

Cl. b.
2 Fag.
C-fag.
Tr-ne III
e Tuba
Trnglo
T-no
C-lli
Sil.
Arpa
S.
A.
V-ni I
V-ni II
V-le
V-c.
C-b.
p subito
f
мать род-на - я Русь!
На род-ной Ру - си
не бы-вать вра-гу.
Не ви-дать вра-гу
na-tive moth-er Russ!
In our na-tive land
foe-men shall not live.
Foes shall ne-ver see
div.
non div.

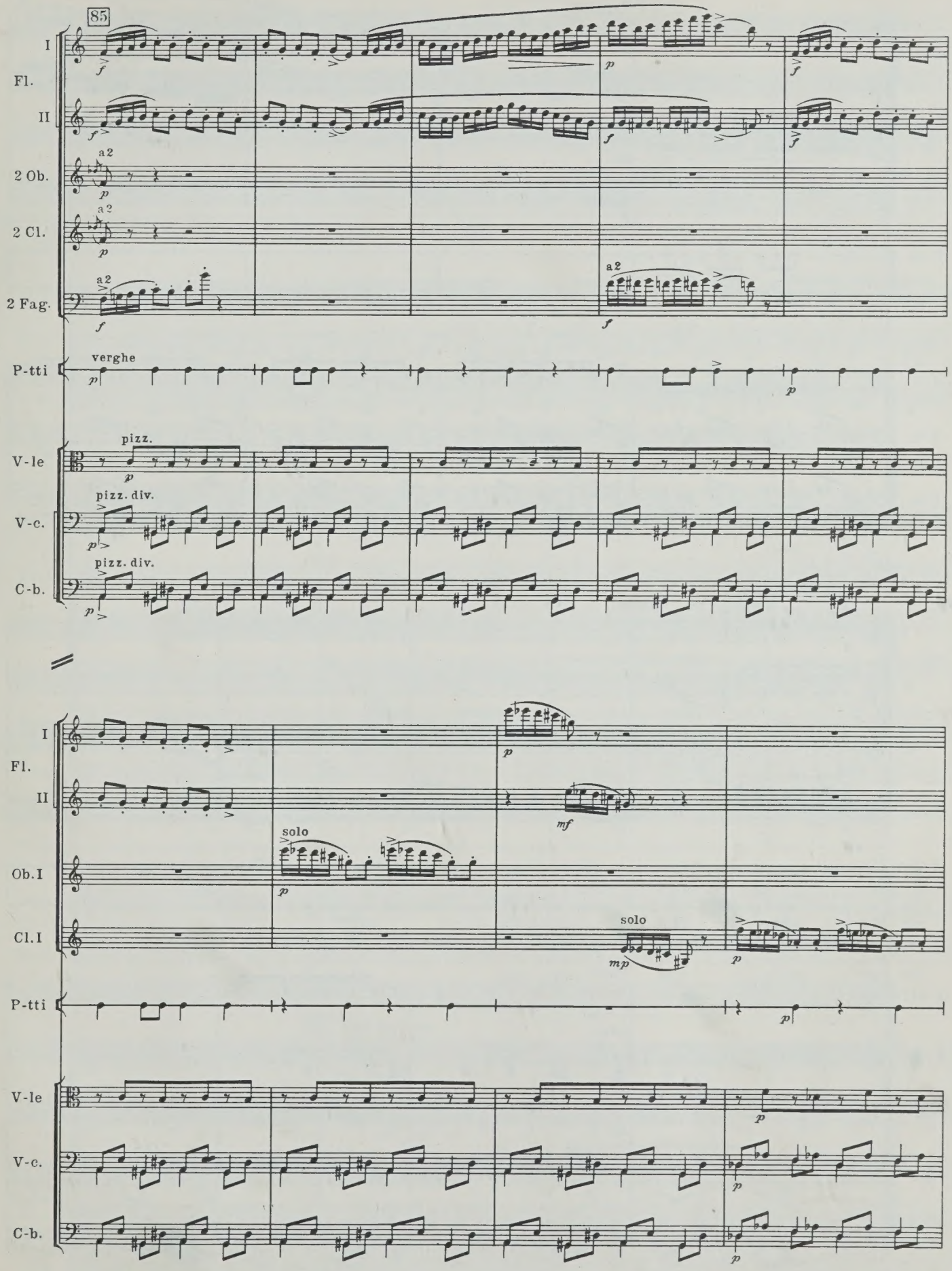

C. ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
Tr-ne III e Tuba
Trnglo
T-no
C-lli
Sil.
Arpa
S.
A.
V-ni I
V-ni II
V-le
V-c.
C-b.
cresc.
mp
mf
f
a 2
div.
unis.
на - ших рус-ских сёл.
Кто при - дет на Русь,
бу - дет на - смерть бит.
Rus - sian towns and fields.
They who march on Russ
shall be put to death.

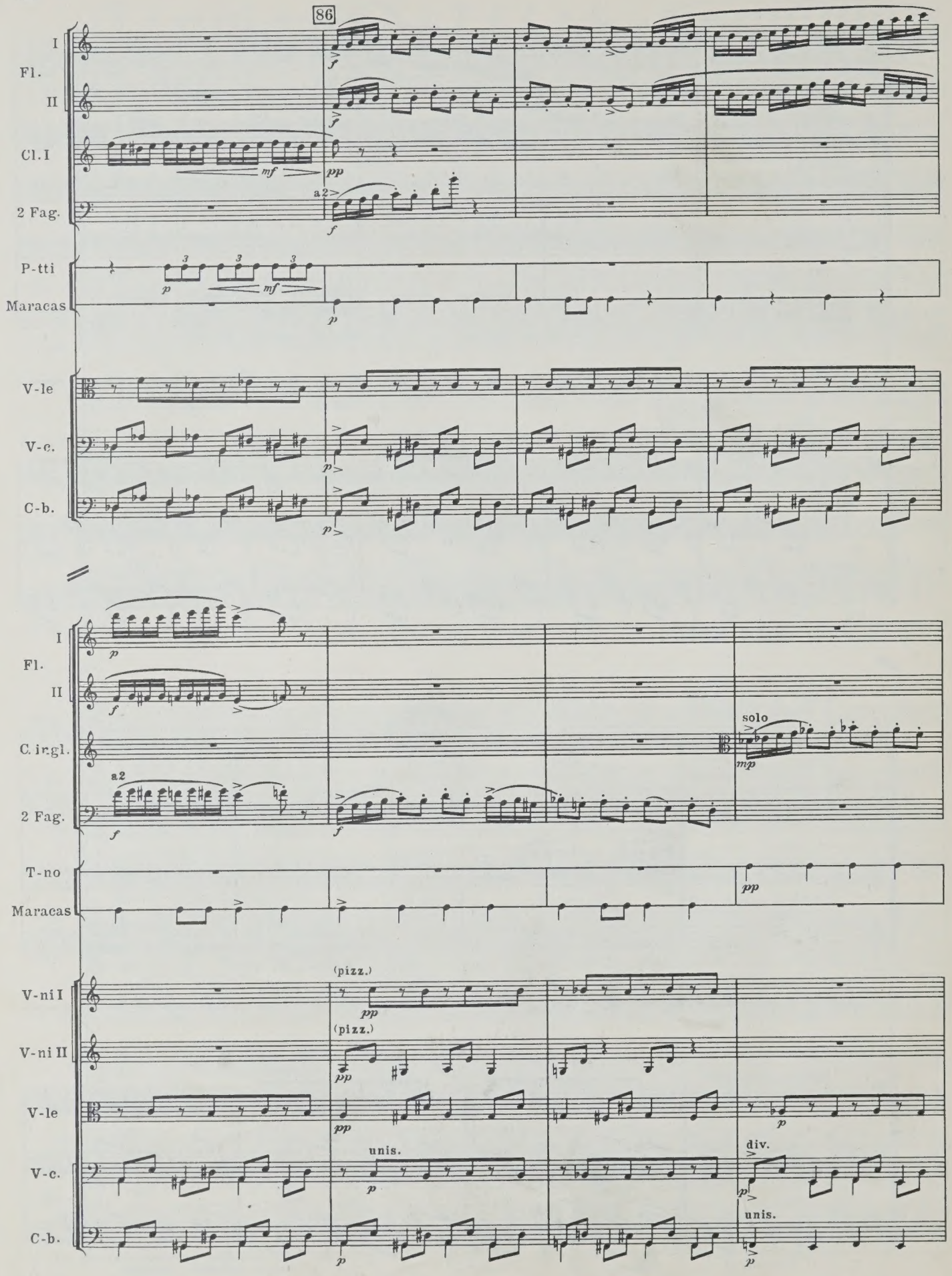

83
Picc.
Fl. I
C. ingl.
2 Cl.
a 2
Cl. b.
Sax.
2 Fag.
a 2
C-fag.
f
f
Tuba
mf
mf
mf
C-lli
Arpa
f
f
T.
f
Не ви-дать вра-гу
на-ших рус-ских сел.
Кто при-дёт на
Русь,
бу-дет на-смерть бит.
B.
f
Foes shall ne-ver see
Rus-sian towns and fields.
They who march on
Russ
shall be put to death.
83
V-ni I
arco
f espress.
V-ni II
arco
f espress.
V-le
arco
f espress.
V-c.
f
C-b.
f

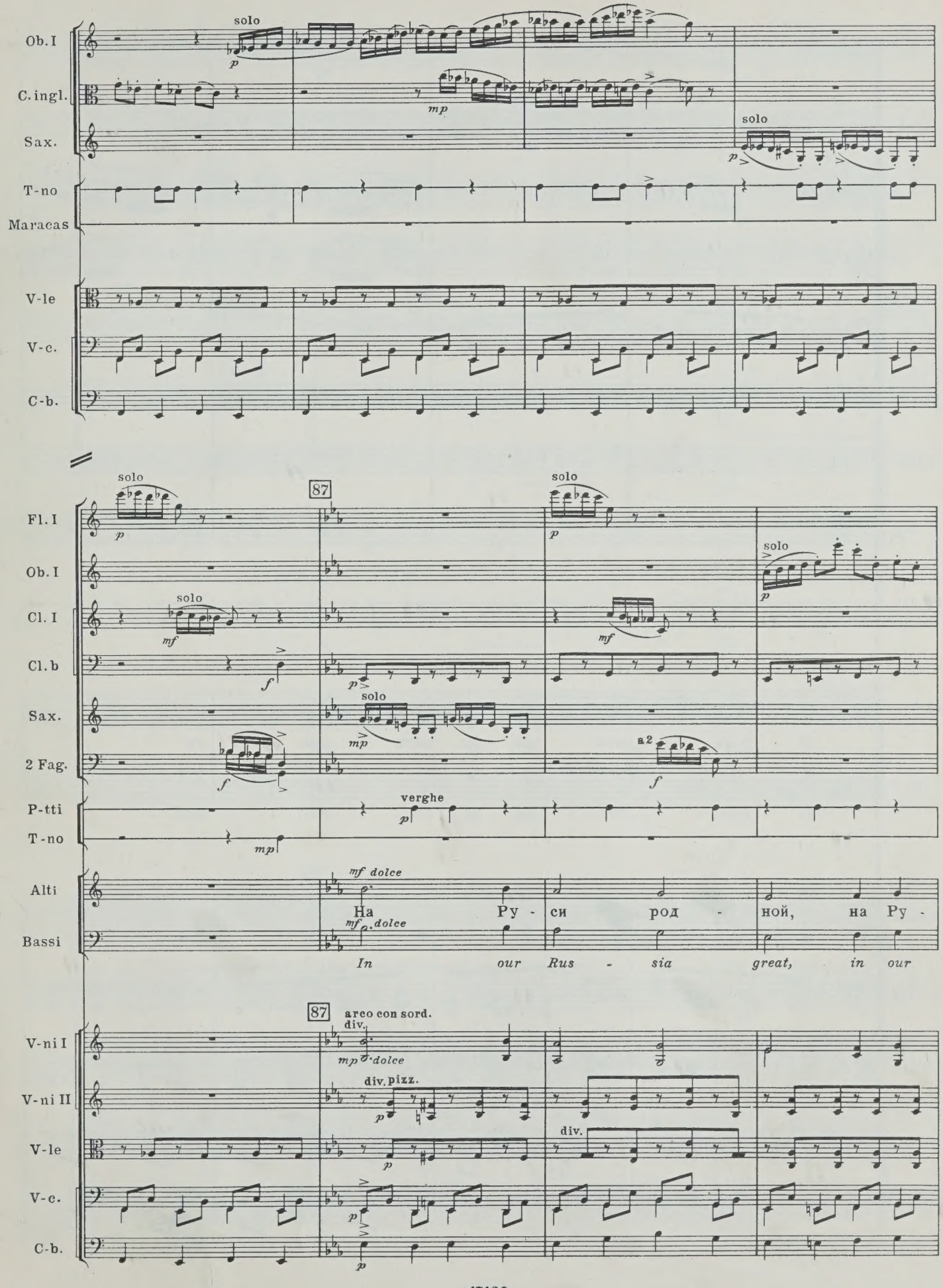

Picc.
Fl. I
2 Cl.
Cl.b.
Sax.
2 Fag.
a 2
C-fag.
Tuba
C-lli
Arpa
A.
На Ру-си род - кой, на Ру - си боль - шой не бы-вать вра -
T.
B.
In our Rus - sia great, in our na - tive Rus - sia no foe shall
V-ni I
pizz. div.
unis.
V-ni II
pizz.
V-le
pizz.
V-c.
C-b.

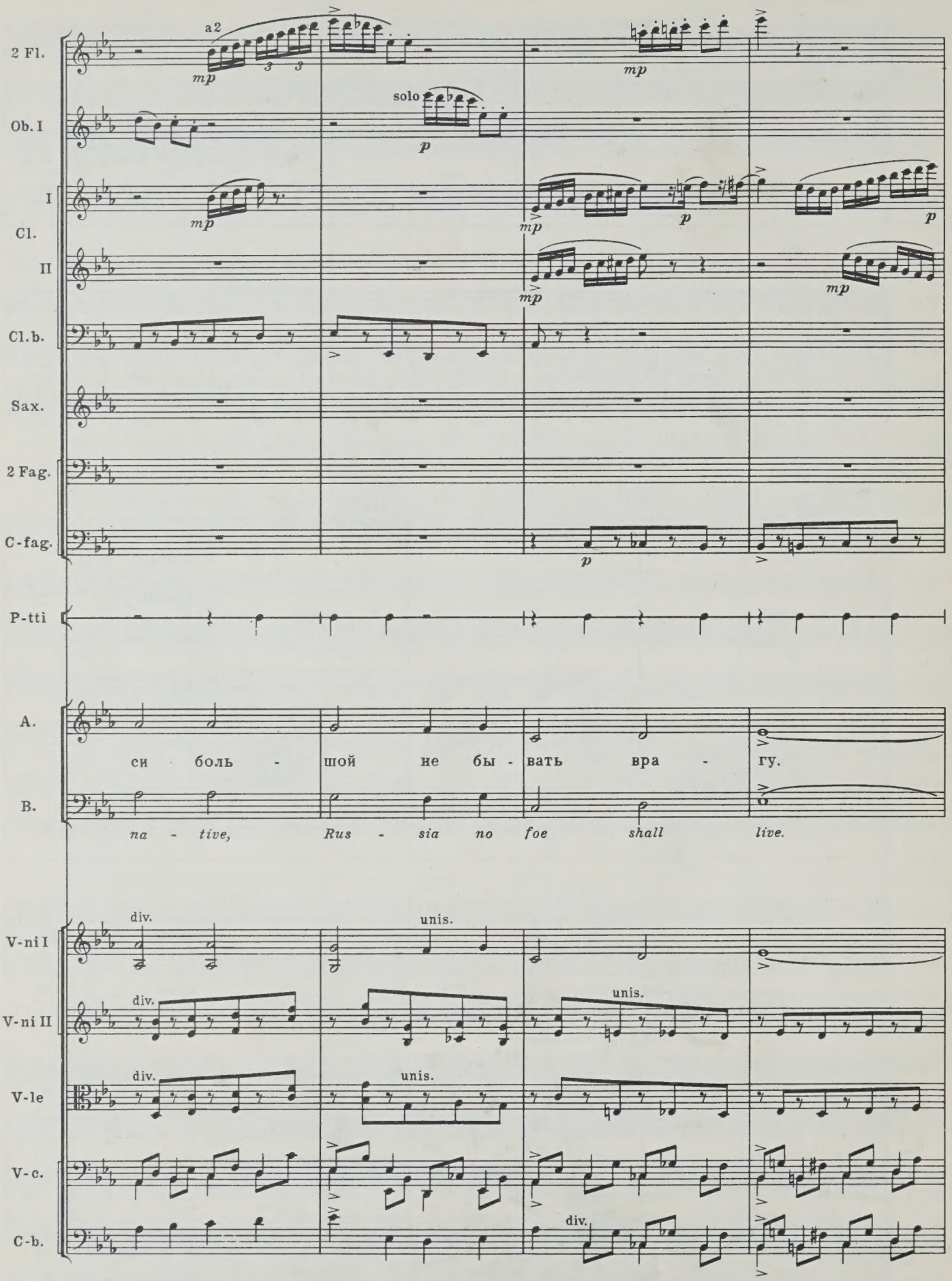

84 Meno mosso ♩ = 138
Picc
2 Fl.
2 Ob.
C. ingl.
2 Cl.
Cl. b.
Sax.
2 Fag.
C-fag.
a2
mf con brio
ff
f
con sord.
Tr-ba I
4 Cor.
Tuba
mf
P-tti
T-no
p
C-lli
Sil.
solo
p con brio
A.
T.
B.
ry.
live,
84 Meno mosso ♩ = 138
V-ni I
V-ni II
V-le
V-c.
C-b.
arco

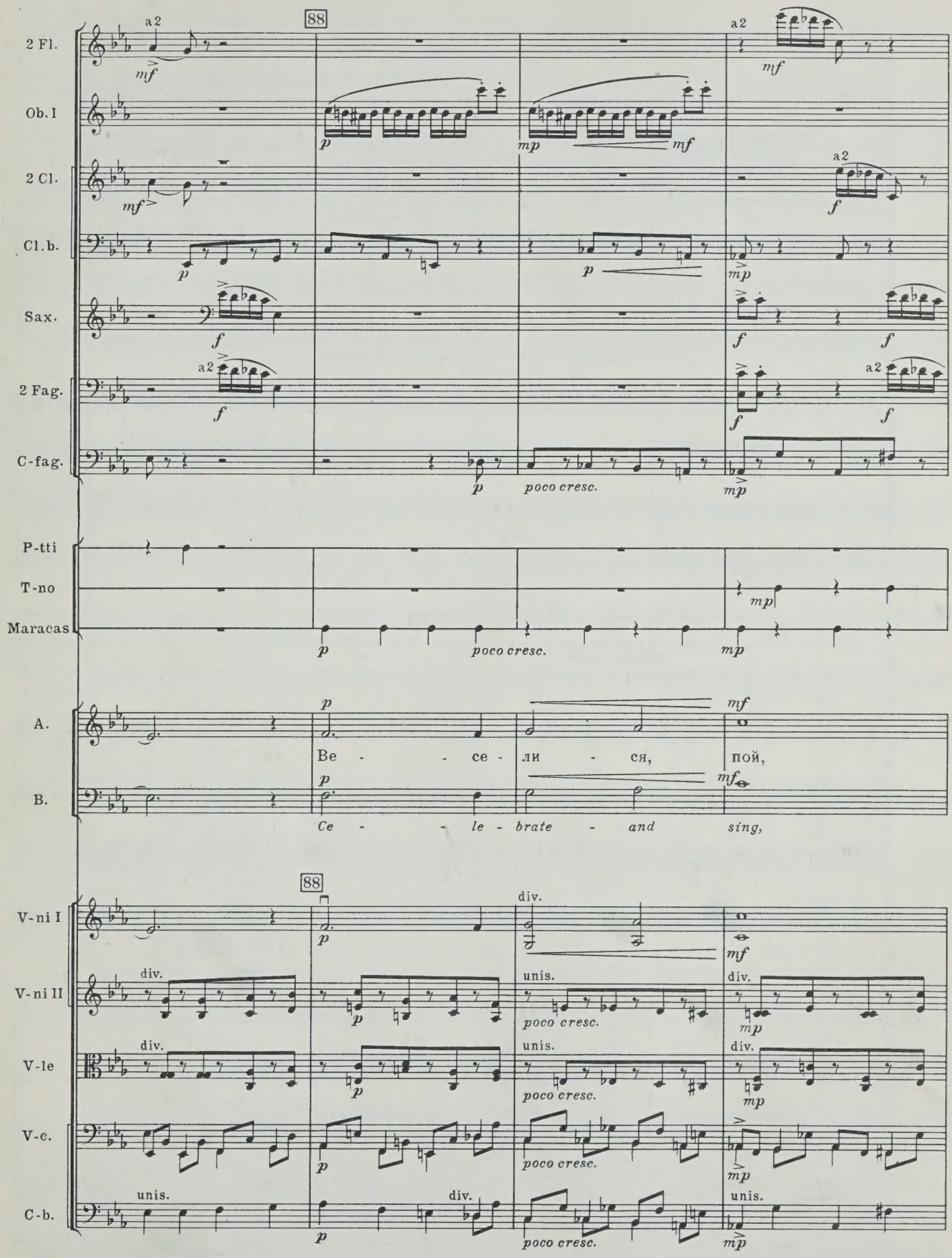

2 Fl.
2 Ob.
C. ingl.
2 Cl.
Cl. b.
Sax.
2 Fag.
I
Tr-be II
III
4 Cor.
T-no
con sord.
(senza sord.)
Picc.
Cor.

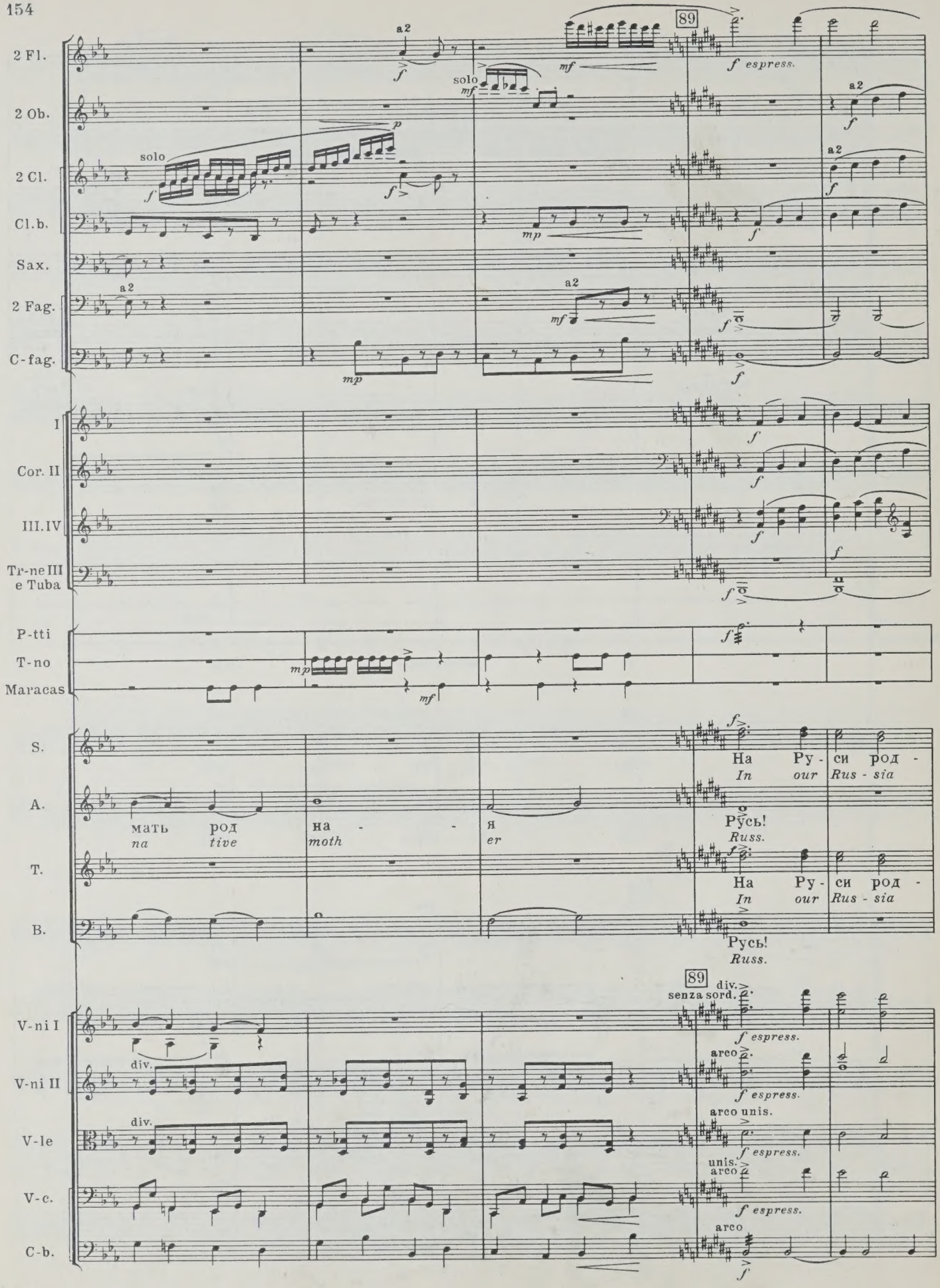

85
I
Fl.
II
2 Ob.
2 Cl.
2 Fag.
a2
P-tti
verghe
pizz.
V-le
pizz. div.
V-c.
C-b.
Ob.I
Cl.I
solo

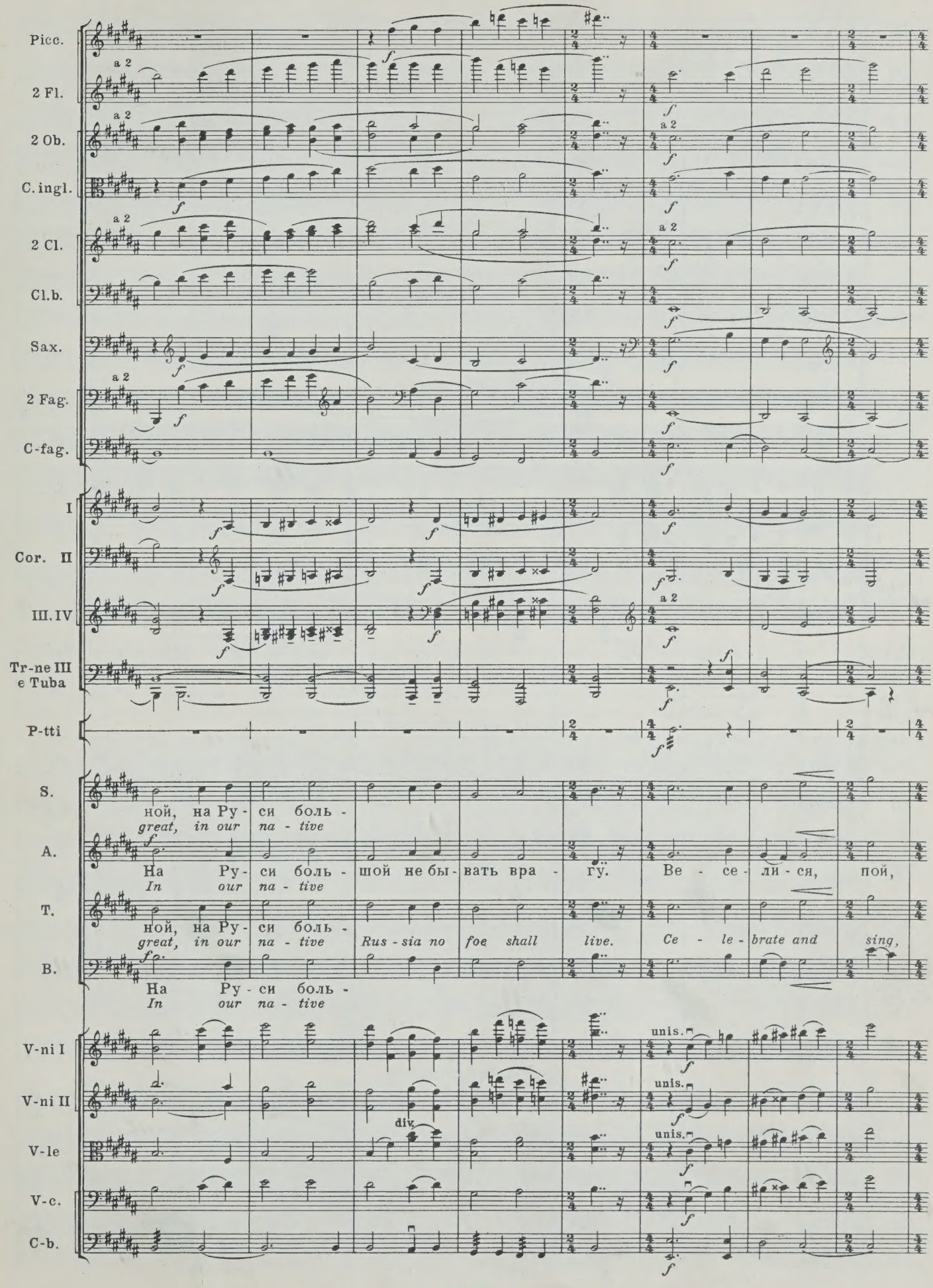

86
I
Fl.
II
Cl. I
2 Fag.
P-tti
Maracas
V-le
V-c.
C-b.
a2
solo
C. ingl.
T-no
V-ni I
V-ni II
(pizz.)
unis.
div.

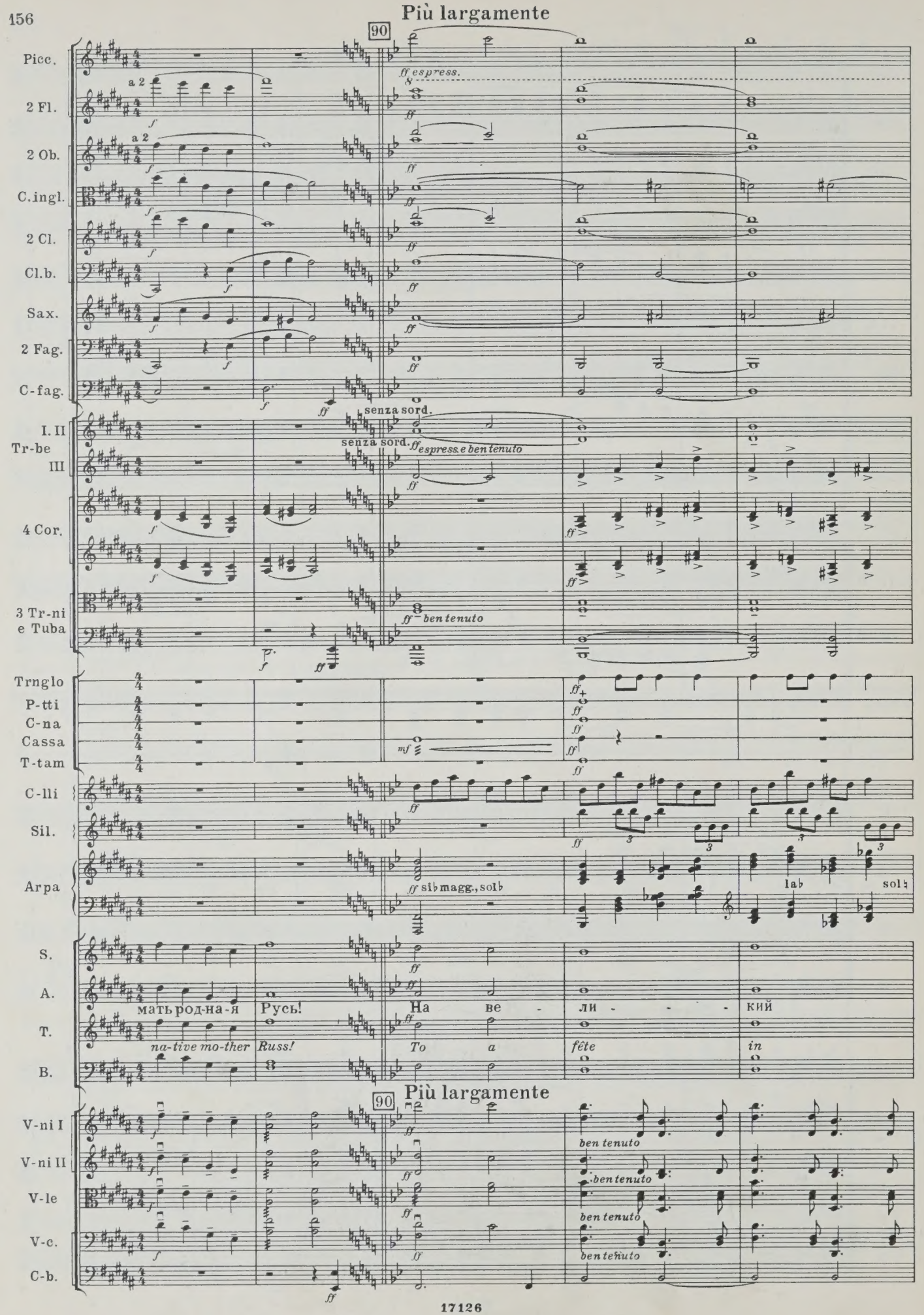

Ob. I
C. ingl.
Sax.
T-no
Maracas
V-le
V-c.
C-b.
solo
p
mp
mf
Fl. I
Cl. I
Cl. b
2 Fag.
P-tti
87
verghe
a 2
f
Alti
Bassi
mf dolce
На Ру - си род - ной, на Ру -
In our Rus - sia great, in our
V-ni I
V-ni II
areo con sord.
div.
div. pizz.
dolce

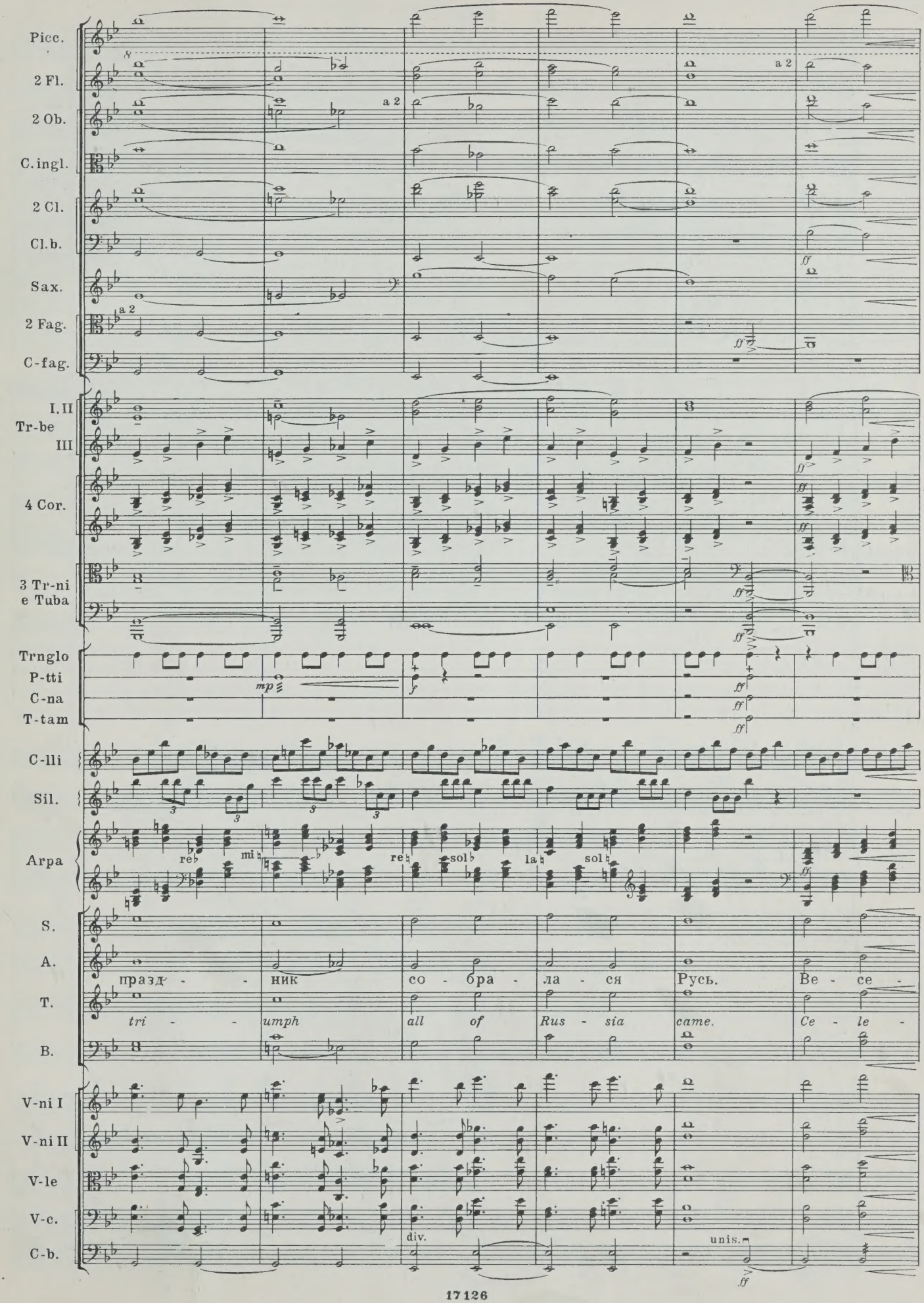

2 Fl.
a2
mp
Ob. I
solo
p
I
Cl.
II
mp
Cl. b.
Sax.
2 Fag.
C-fag.
P-tti
A.
си боль - шой не бы - вать вра - гу.
B.
na - tive, Rus - sia no foe shall live.
V-ni I
div.
unis.
V-ni II
V-le
V-c.
C-b.

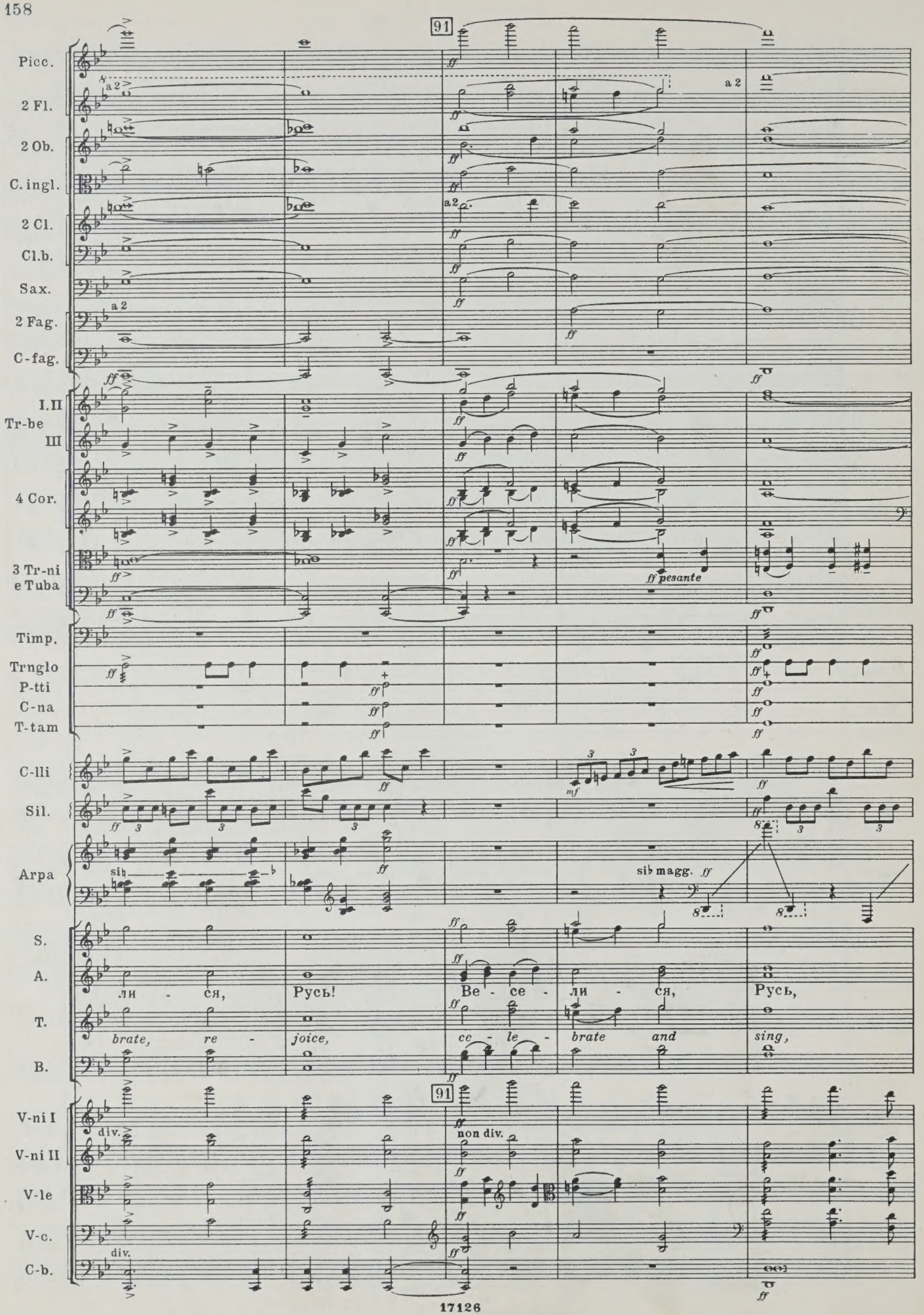

88
2 Fl.
Ob. I
2 Cl.
Cl. b.
Sax.
2 Fag.
C-fag.
P-tti
T-no
Maracas
A.
B.
Ве - - се - ли - ся, пой,
Ce - - le - brate - and sing,
V-ni I
V-ni II
V-le
V-c.
C-b.
poco cresc.
div.
unis.

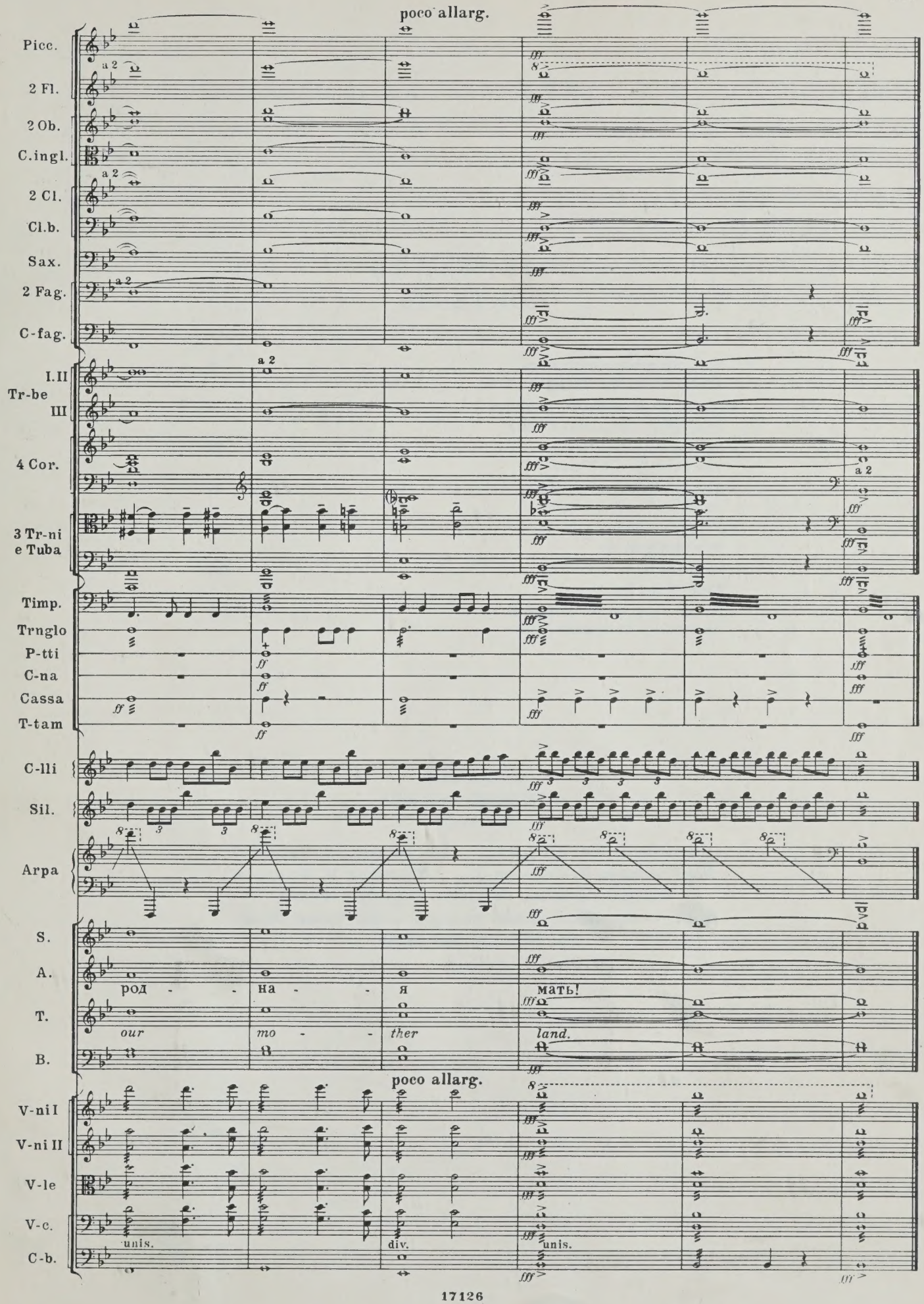

2 Fl.
2 Ob.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
I
Cor. II
III.IV
Tr-ne III e Tuba
P-tti
T-no
Maracas
S.
A.
T.
B.
V-ni I
V-ni II
V-le
V-c.
C-b.
a2
solo
89
f espress.
На Ру - си род -
In our Rus - sia
мать род на - я
na tive moth er
Русь!
Russ.
div.
senza sord.
arco
arco unis.
unis.


Picc.
2 Fl.
2 Ob.
C. ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
I
Cor. II
III. IV
Tr-ne III e Tuba
P-tti
S.
A.
T.
B.
V-ni I
V-ni II
V-le
V-c.
C-b.
a 2
unis.
div.
ной, на Ру- си боль -
great, in our na - tive
На Ру- си боль - шой не бы- вать вра - гу. Ве - се - ли - ся, пой,
In our na - tive
ной, на Ру- си боль -
great, in our na - tive Rus - sia no foe shall live. Ce - le - brate and sing,
На Ру- си боль -
In our na - tive


Più largamente
90
Picc.
2 Fl.
2 Ob.
C.ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
a 2
ff espress.
senza sord.
I. II Tr-be III
4 Cor.
3 Tr-ni e Tuba
ff espress. e ben tenuto
ff ben tenuto
Trnglo
P-tti
C-na
Cassa
T-tam
C-lli
Sil.
Arpa
ff sib magg., solb
S.
A.
T.
B.
мать род-на-я Русь!
На ве - ли - - - кий
na-tive mo-ther Russ!
To a fête in
Più largamente
90
V-ni I
V-ni II
V-le
V-c.
C-b.
ben tenuto


Picc.
2 Fl.
2 Ob.
C.ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
I.II Tr-be III
4 Cor.
3 Tr-ni e Tuba
Trnglo
P-tti
C-na
T-tam
C-lli
Sil.
Arpa
S.
A.
T.
B.
V-ni I
V-ni II
V-le
V-c.
C-b.
a 2
праздник собралася Русь.
tri - umph all of Rus - sia came.
Ве - се - Ce - le -
div.
unis.


91
Picc.
2 Fl.
2 Ob.
C. ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
I.II Tr-be III
4 Cor.
3 Tr-ni e Tuba
Timp.
Trnglo
P-tti
C-na
T-tam
C-lli
Sil.
Arpa
S.
A.
T.
B.
V-ni I
V-ni II
V-le
V-c.
C-b.
a 2
ff pesante
sib magg.
ли - ся, Русь!
Ве - се - ли - ся, Русь,
brate, re - joice,
ce - le - brate and sing,
div.
non div.


poco allarg.
Picc.
2 Fl.
2 Ob.
C.ingl.
2 Cl.
Cl.b.
Sax.
2 Fag.
C-fag.
I.II Tr-be III
4 Cor.
3 Tr-ni e Tuba
Timp.
Trnglo
P-tti
C-na
Cassa
T-tam
C-lli
Sil.
Arpa
S.
A.
T.
B.
род - - на - - я
our mo - - ther
мать!
land.
poco allarg.
V-ni I
V-ni II
V-le
V-c.
C-b.
unis.
div.
unis.

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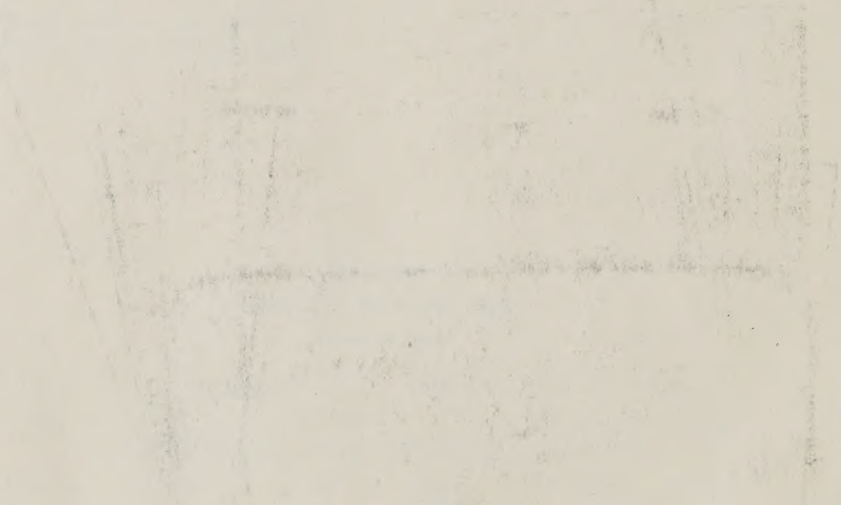
С. Прокофьев
АЛЕКСАНДР НЕВСКИЙ
Партитура

Редактор К. Титаренко Лит. редактор Л. Чудова
Техн. редактор Т. Сенченко Художник И. Фомина
Подписано к печати 28/II 1959 г. Форм. бум. 60×92¹/₈.
Бум. л. — 10,0. Печ. л. — 20,0. Уч.-изд. л. — 20,0. Тираж 500 экз.
Гос. № 17 126. Цена 28 руб.
III/18/157



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Aleksandr Nevskii

Music

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